

The Illustrated **LONDON NEWS**

ROYAL OCCASIONS

**NEW PICTURES OF PRINCE WILLIAM
THE QUEEN IN THE CARIBBEAN**

APRIL 1983 £1.10

John Winton

THE STATE OF BRITAIN'S AIRWAYS

Arthur Bryant

CIVIL SERVANTS AS MASTERS

Paul Wright

BRITAIN SALUTES NEW YORK

Alexander MacLeod

PROFILE OF ALASTAIR BURNET

Ann Boyd

FASHION FOR SUMMER

The Counties:

BEL MOONEY'S SOMERSET



Full guide to what's on in April starts page 66
BRIEFING

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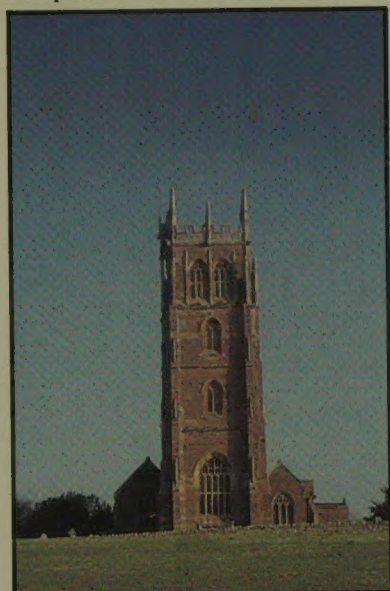
CIGARETTES CAN SERIOUSLY DAMAGE YOUR HEALTH

The Illustrated LONDON NEWS

Number 7017 Volume 271 April 1983



New pictures of Prince William.



Bel Mooney's Somerset.



Fashion for the summer.

On the eve of the tour 28

Tim Graham's photographs of the Prince and Princess of Wales with Prince William, taken specially to mark their visit to Australia and New Zealand.

Cover photograph by Tim Graham.

Encounters 20

Roger Berthoud meets Timothy Raison, Minister for Overseas Development; opera singer Rosalind Plowright; and Ronald Allen, outgoing secretary of the British Dental Association.

Good news man 22

Alexander MacLeod interviews Alastair Burnet.

The state of Britain's airways 24

John Winton looks into the past, present and future of this country's airline industry.

The Queen in the Caribbean 30

Pictures from Jamaica and the Cayman Islands of the first stage in the Queen's tour of the Western Hemisphere.

Britain salutes New York 38

Sir Paul Wright explains the historical connexion between Britain and America which is celebrated in New York this month.

The counties: Somerset 41

Bel Mooney continues our series on British counties with her personal view of Somerset.

Sargent in perspective 48

Edward Lucie-Smith assesses the life and work of the American artist John Singer Sargent, whose work is displayed in a new book published this month.

Looks for summer 52

Ann Boyd on the new season's fashions.

Comment	11
For the record	12
Window on the world	13
Our notebook by Sir Arthur Bryant	19
100 years ago	19
London's bridges by Edna Lumb	35
15: Hampstead Heath Viaduct	35
For collectors: Ursula Robertshaw on museum pieces from Royal Brierley	51
Archaeology: The secrets of a Roman site in Rumania by Michael Dawson	56
Travel: Over the border by David Tennant	57
The sky at night: Infra-red astronomy by Patrick Moore	59
Motoring: Stuart Marshall on the new Maestro family	59
Gardening: Nancy-Mary Goodall on ideas for a bank	60
Books: Reviews by Robert Blake and Sally Emerson	63
Chess: Tournament in Holland by John Nunn	64
Bridge: Menacing trumps by Jack Marx	65

BRIEFING

Everything you need to know about entertainment and events in and around London: Calendar of the month's highlights (66), Theatre (68), Cinema (70), Sport (72), Television (72), Classical Music (73), Popular Music (74), London Miscellany (75), Art (76), Ballet (78), Opera (78), Museums (78), Hotels (79), Restaurants (81), Out of Town (82).

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THE NEW VOLVO 760 GLE. ITS SHAPE HAS MET WITH SOME RESISTANCE IN THE PRESS BUT VERY LITTLE ON THE ROAD.

In a world where it's often difficult to tell one car from another, no-one can mistake the new Volvo 760 GLE.

Its elegant profile is instantly recognisable.

Basically a wedge shape, it has a low bonnet, clearly sculptured edges and a steeply raked rear windscreen.

It is extremely aerodynamic giving a resistant co-efficient of just under 0.40.

(Equally important, it also gives three rear seat passengers the chance to sit up in comfort)

A few journalists were surprised by the car's unusual profile but no-one has questioned its efficiency.

Although a roomy 5-seater, 6-cylinder saloon, the new Volvo is surprisingly economical.

The automatic model gives you 25 mpg (at 75 mph) 32.1 mpg (at 56 mph) and 17.9 mpg (Urban).

Of course, this economy is not solely due to the car's styling

The 760 GLE is some 88lbs lighter than Volvo's previous 6-cylinder saloon.

While the car's new automatic transmission is equipped with an overdrive that reduces the engine's fuel consumption at speed, quite dramatically.

A DRIVER'S CAR.

Economy, however, is rarely the main reason for buying a car of this class.

The Volvo 760 GLE has to meet the needs of the driver as well as the needs of society.

It does it triumphantly.

"Ultimate handling is a delight with total predictability and neutral balance in fast curves, gentle understeer in the slower ones."

AUTOCAR.

"The car showed excellent stability at all speeds."

MOTOR TREND

The Volvo 760 GLE is very much a driver's car.

Top speed is 118 mph and 60 mph can be reached in just under 10 seconds, but it's the sheer driveability of the car that marks it out as special.

The long wheelbase and wide track give the car wonderful stability - even when buffeted by side winds, but the biggest contribution to the outstanding handling is made by the new rear suspension.

Volvo have introduced an entirely new constant track rear axle with a patented sub-frame.

This not only improves road holding but gives less vibration and lower noise levels.

Motor Trend summed it up this way: "The new 760 saloons are capable of getting from Point A to Point B in a better than average hurry. With reassuring stability. Traditional Volvo comfort. And a level of luxury that is new for this company."

Inside, the car is indeed extremely comfortable.

The new front seats have been developed in co-operation with orthopaedic experts at the Sahlgrenska Hospital in Gothenburg

Both are electrically heated. The seats automatically warm up at temperatures below 14°C.

You can choose leather or plush velour and the upholstery colour is repeated on the door panels and dashboard.

The dashboard itself is angled towards the driver so all the controls are within easy reach.

"Ergonomically the 760 GLE is excellent."

AUTOCAR.

It is also extremely well-equipped.

Full air conditioning, electric windows and door mirrors, central locking,

metallic paint, tinted glass, power steering and alloy wheels are all standard.

You'll also find a host of extra little touches that make the 760 GLE a very satisfying car to live with.

For example, when you close the driver's door after getting in the car the courtesy light stays on for 15 seconds giving you time to put the key in the ignition.

There are no less than 10 different storage areas inside the car and there are reading lamps for both front and rear seats.

The boot, too, is especially accommodating.

And if the 760 GLE does well by your suitcases it does even better by your

rear seat passengers.

The rear seat is unusually wide due to the absence of any wheel arches and the high roof line gives plenty of headroom.

THE TRADITIONAL VIRTUES.

Underlying all this enjoyment, of course, is Volvo's traditional concern with safety and reliability.

The new Volvo more than meets every international safety regulation.

For example, the USA authorities demand that a car must meet stringent frontal collision standards.

The Volvo 760 GLE easily exceeds these standards, being able to absorb an impact some 36% greater than the regulations require.

When a car maker goes to that kind of

trouble when it doesn't have to, you know you're in safe hands.

But if longevity of the occupants is a Volvo pre-occupation so is the longevity of the car.

Nobody makes longer lasting cars than Volvo.

The latest statistics to come from the Swedish Motor Inspection Company show that the Volvo has an average life expectancy of 193 years.

Longer than any other car in the survey.

The 760 GLE more than matches the quality of past Volvos, it improves on it.

To help prevent rust approximately one-third of the Volvo's bodywork is Zincrometal or zinc-coated sheet metal.

About 18 square metres in all.

HOW MUCH? WHERE CAN I SEE IT?

The Volvo 760 GLE is at your nearest Volvo showroom now.

Prices start at £12,041, a figure that compares very favourably with other luxury cars on the market.

However, as with the car's looks, we're happy for you to judge the car's value for yourself.

If you'd like a colour brochure, ask your secretary to call us at the number below or send us your business card and we'll do the rest.

Better still, call in and see the car in the showroom.

You'll find, even standing still, it overcomes any resistance. **VOLVO**



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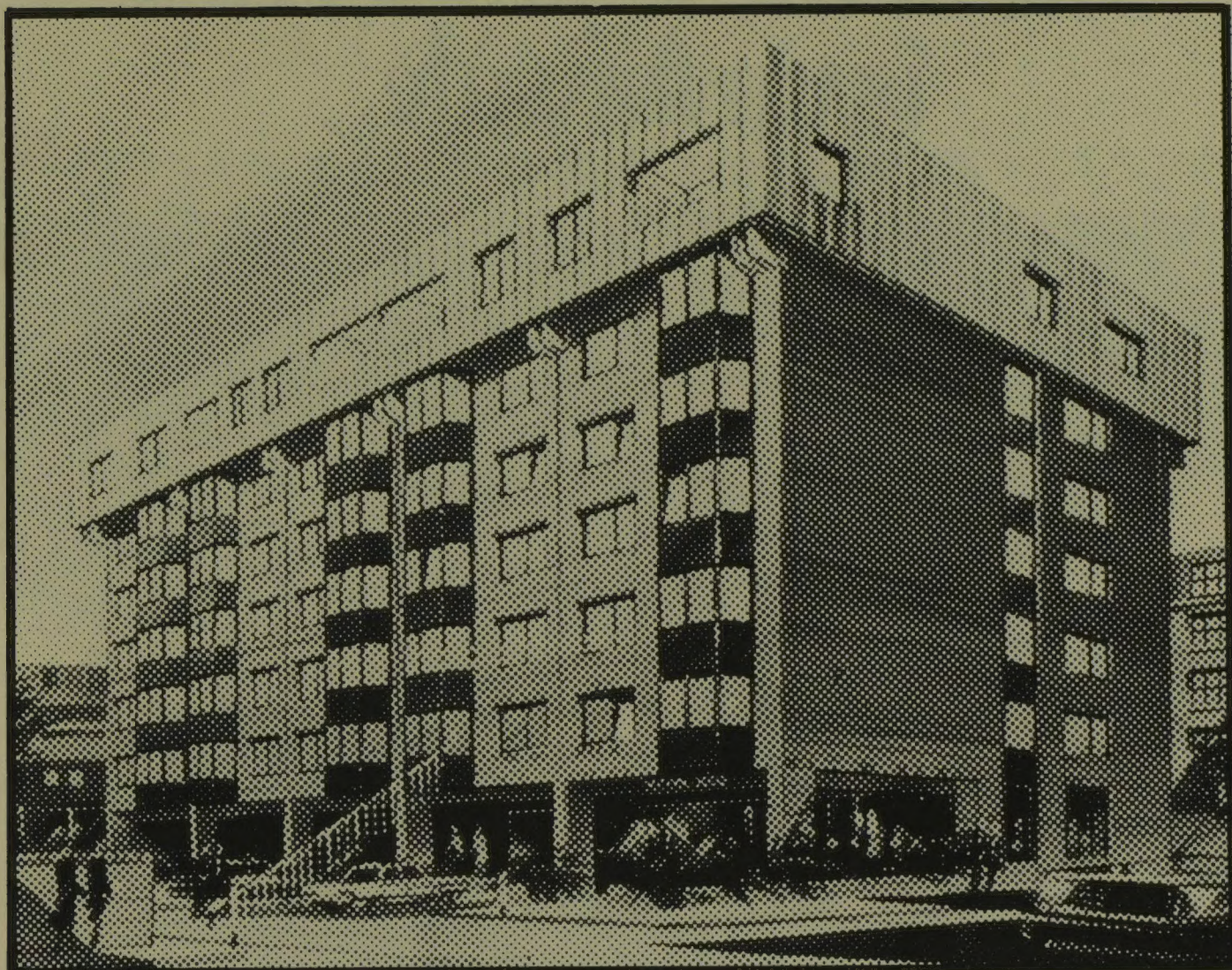
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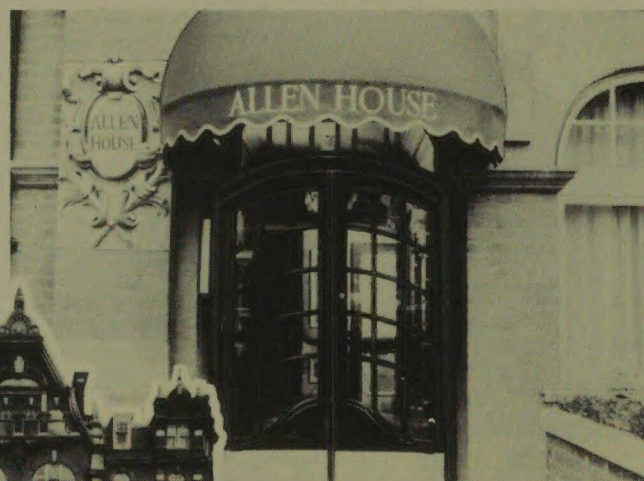
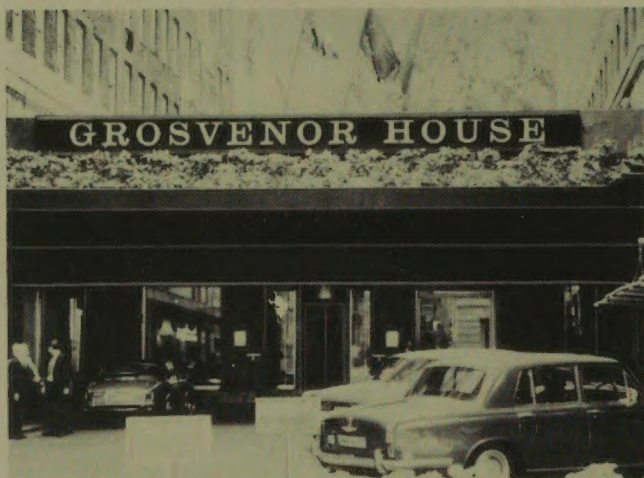
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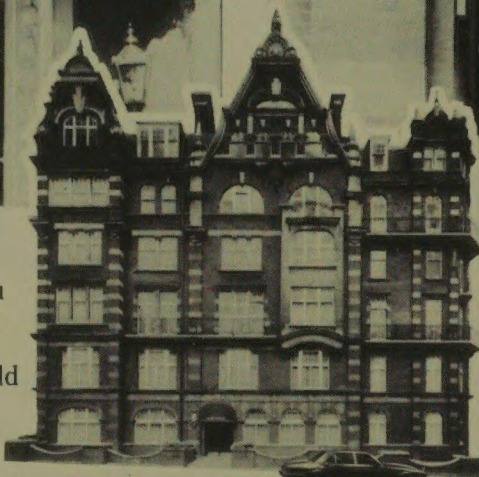
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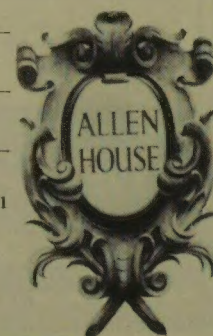
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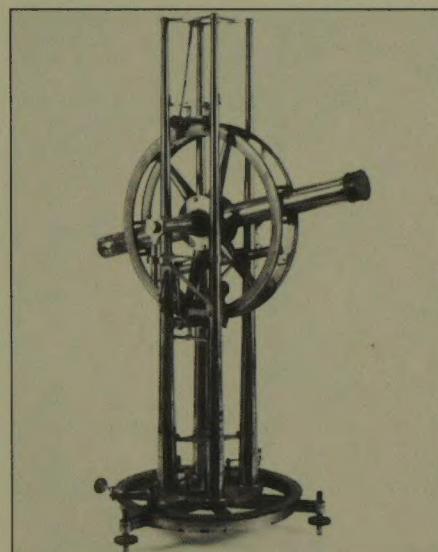
Stephen Taylor. Est. £2000/3000.

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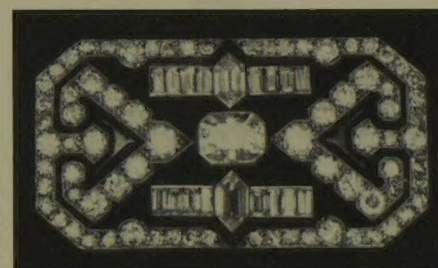
A good old Sheffield Plate Soup Tureen.
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An Important Transit Theodolite
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Four years' hard Conservatism

Four years and five Budgets constitute a long time in anybody's politics. Original objectives often seem to have been forgotten by the time a government enters its final year and comes to present what is likely to be its last Budget, or if not forgotten then to have been set aside because of unexpected events or because of the need to stimulate enough temporary popularity to win re-election. There were plenty of political cynics who assumed, before Sir Geoffrey Howe got up to announce the details of his fifth Budget in the House of Commons on March 15, that it would be an electioneering or "give-away" occasion (a term that naively suggests that a Chancellor of the Exchequer has something to give that he has not already collected from us). When the jam did not materialize it was assumed that an election could not after all be in the immediate offing, and for want of a better word the Budget was labelled "technical".

In fact it was not unusually technical, but it was, in the light of previous (though not most recent) experience, unusually dull. This makes the job of political and economic commentators difficult but is likely to be more greatly appreciated by those who have businesses to run and who value consistency more than fiscal fireworks. This Budget can have contained no surprises for anyone who had followed the Government's economic policy as it has been fashioned during the last four years; there were no dramatic new initiatives, no abrupt changes of direction, no bout of electoral reflation. The objectives propounded at the start of the Government's term remain intact, though only the first—a substantial reduction in the level of inflation—has so far been convincingly secured. But on this will depend the ultimate achievement of the Government's longer-term aim of stimulating real (as opposed to artificial) growth in the private sector of the economy. It would have been easy for the Chancellor to have provided more stimulus on this occasion, and it would certainly have been more popular, but this would have risked a further rise in inflation above the 6 per cent now being forecast for the second half of this year, and this in turn could jeopardize the glimmer of recovery that can now be seen in the latest economic trends. After four years' hard toil the Government was not now prepared to gamble, tempting though it must have been to signal to the country more emphatically that the hard years were over.

Instead Sir Geoffrey Howe has stuck to the firm financial policies introduced in his first Budget in 1979. The medium-term objectives are to continue to reduce inflation, and to secure a lasting improvement in the performance of the UK economy. Limits on public spending remain a key factor in achieving these aims, and though the measures announced in the Budget



will add about £1,600 million to the public sector borrowing requirement it is forecast that by 1985 the total of public sector borrowing will be 2 per cent of national output instead of 2½ per cent as now. Economic growth this year is expected to be up by 2 per cent, and there will be a surplus in the balance of payments of £1,500 million. If these forecasts prove accurate, and if the assumptions that there will be no major changes in exchange rates or oil prices are also correct, then it is estimated that there will be room for further tax cuts of £500 million in 1984-85 and £4,000 million in 1985-86. There is a prospect, therefore, of jam in two years' time.

Within the limitations he had imposed on himself for 1983 the Chancellor produced a Budget that helped the family and encouraged enterprise, particularly among small businesses. The rate of income tax remained the same but there was an increase of about 14 per cent in personal allowances and the higher rate thresholds. Mortgage tax relief limit was raised from £25,000 to £30,000. Child benefit was to be increased by 11 per cent and unemployment benefit by 5 per cent, both from November. The national insurance surcharge was cut by ½ per cent, which it was estimated would save industry some £400 million in a full year, and the pilot enterprise allowance scheme was extended from the present five designated areas to the whole country. The North Sea oil industry was promised tax relief worth £800 million over four years, and the construction industry was helped by the extension of the scheme over which development land tax could be deferred and from stock relief tax on houses taken in part exchange for new houses. Clawing something back by way of indirect taxation, the Chancellor imposed additional duty of 4p a gallon on petrol and £5 a year on the car road fund licence, 25p a bottle on spirits, 7p on sherry, 5p on wine and 1p a pint on beer and cider and 3p on a packet of 20 cigarettes. These

increases, the Chancellor was at pains to point out, were in line with inflation, and would add less than ½ per cent to the price index.

If all this looks like tinkering, it will be seen by most people as tinkering in the right direction, since all will benefit in some measure from the 1983 Budget. But there is also a significant underlying change in the presentation of Budgets that Sir Geoffrey Howe has introduced during his tenure at the Treasury, and that is that much of the strategy, the economic assumptions on which the Budget is based, the targets and the spending plans are published separately and at different times during the year. As a result the Budget has become a much less dramatic affair. It is now a matter of reporting and of making minor adjustments, not an occasion for revolutionary policy changes, and as this helps stability it is a development much to be welcomed.

It is thus outside the Budget that the significant economic trends are to be found. The fall in interest rates, the general lowering of expectations in wage increases (though the 12 per cent settlement of the water workers' strike puts this in some hazard), the reduction in energy costs and the recent rise in productivity all suggest that recovery is at last on the way. In due course, if this promise is fulfilled, it will begin to have its effect on the rate of unemployment. There can be no doubt that high unemployment in the long run is a threat to the unity and cohesion of society. The fact that this threat is not apparent today, when unemployment remains so stubbornly high, suggests that it is generally recognized that this Government has a policy for economic recovery that is, in the long term, the best, and perhaps the only, solution to the unemployment problem. If this is so, and the popularity of the Government in the opinion polls seems to confirm it, then the Government will no doubt be given credit now for refusing to deviate from the hard course it has set itself, and the nation.

Monday, February 7

A motion calling for the resignation of Charles Haughey, former Prime Minister of the Irish Republic and leader of the Fianna Fail Party, was defeated by 40 votes to 33 at a meeting of the parliamentary members of the party.

The Defence Secretary Michael Heseltine was punched and pushed by women anti-nuclear demonstrators at a meeting at Newbury.

A full-scale Iranian offensive against Iraq—the biggest operation since the Gulf War broke out in September, 1980—was reported in the south around Imara.

Tuesday, February 8

The Kahan Commission report on the massacres at Chatal and Sabra refugee camps last September held the Israeli government responsible for allowing Phalangists into the camps and demanded the resignation of the Defence Minister, Ariel Sharon. Prime Minister Begin was also censured for his "indifference."

The National Water Council admitted that they had miscalculated their pay offer to the 29,000 striking water and sewage workers, and that it was worth at least 8.5 per cent to more than two thirds of the workforce, instead of the 7.3 per cent previously claimed. The unions continued to refuse arbitration.

The newly formed British Alean Co announced the shedding of 1,200 jobs over the next two months at plants at Falkirk, Scotland, Rogerstone, south Wales, and Kitts Green, near Birmingham.

The Government announced the provision of an extra £46 million over the next three years for overseas students' grants.

Wednesday, February 9

The 1981 Derby winner *Shergar*, valued at £10 million, was kidnapped from the Aga Khan's stud in Co Kildare.

A 3,500-year-old unlooted royal tomb containing a hoard of silver and gold and with a unique fresco was found near Kokla in southern Greece. An unknown Mycenaean city is believed to lie buried in the area.

More than 100 West Africans were arrested in northern Nigeria for defying the order expelling illegal aliens.

Thursday, February 10

The General Synod of the Church of England rejected unilateral nuclear disarmament. Support was given to the British nuclear deterrent but with a commitment not to be the first to use it.

A mass murder investigation, involving up to 16 victims at two different houses in Muswell Hill and Cricklewood in north London, followed the discovery of dismembered remains in a drain at Muswell Hill. A civil servant, Dennis Andrew Nilson, 37, was later charged with murder.

A bomb exploded outside the Israeli Cabinet Office in Jerusalem, killing one man and injuring others.

Lech Walesa, leader of the outlawed trade union Solidarity, was questioned in Warsaw in connexion with subversion charges prepared against prominent dissidents.

Friday, February 11

Britain's annual inflation rate fell in January to 4.9 per cent.

Ariel Sharon resigned as Israel's Defence Minister but was to stay in the Cabinet as Minister without Portfolio. A week later he was appointed to the Ministerial Defence Committee which deals with policy towards Lebanon.

The Spanish hoteliers' association advised its members to continue dealing with Sir Freddie Laker's new company, Skytrain Holidays, and drop the ultimatum to him that he should first repay £125,000, part of his old company's debts.

Michael Cardew, the potter, died aged 82.

Saturday, February 12

A blizzard on part of America's east coast caused at least 11 deaths; and 35 people were lost from a ship that sank off Virginia.

Sunday, February 13

The Queen and Prince Philip left for a month-long tour of Jamaica, the Cayman Islands, Mexico, California and Canada.

Three cable cars fell 200 feet in the Val d'Aosta area of north-west Italy, killing 10 people and seriously injuring two more; and 64 people died in a fire in a cinema in Turin. The cinema manager was charged with manslaughter.

Montravia Kaskarak Hitari, an Afghan hound, won the best in show award at Crufts.

Monday, February 14

Reports reached Delhi of the massacre of more than 100 people in Assam, north-east India, over the weekend. The attackers were believed to be tribal people avenging the kidnapping of one of their election candidates.

Spyros Kyprianou was re-elected for another five-year term as President of Cyprus after alliance with the Akel Communist Party. Turkish Cypriots in the north of the island played no part in the election.

The Lebanese Christian Militia leader, Major Sa'ad Haddad, announced he had extended his enclave in south Lebanon to cover nearly 25 per cent of the country, including the port of Sidon.

Professor Moshe Arens, Israel's ambassador to Washington, was appointed Defence Minister.

Tuesday, February 15

An agreement was reached between unions and employers on the terms of reference for a committee of inquiry into the four-week-old water strike headed by Dr Tom Johnston of Heriot-Watt University, Edinburgh.

Camden Council served a series of summonses to recover rate arrears of £517,580 from the Soviet Union in respect of the Soviet Trade Delegation premises in Highgate.

Incendiary devices were sent in postal packages to Peter Walker, Minister of Agriculture, the Canadian High Commission, a veterinary college in Bristol, a professor at Addenbrooke's Hospital, Cambridge, and a furrier's shop in Greater Manchester. An animal rights group, Animal Rights Militia, protesting against seal culling, claimed responsibility.

The Government's revised immigration rules were approved with a majority of 37.

The Archbishop of York, Dr Stuart Blanch, 65, announced he would retire in August.

Wednesday, February 16

Bush-fires fanned by 50 mph winds in southern Australia, dry after the worst drought of the century, killed at least 71 people, injured several hundred, and destroyed houses and huge numbers of livestock.

Habitat Mothecare made a £4,840,000 offer for Heal & Son, the 172-year-old furniture store.

The Severn bridge, only 16 years old and built at a cost of £8 million, was revealed to need up to £30 million spent on strengthening. Serious corrosion of the bridge's hangers was among the problems to be solved.

36 women were jailed for two weeks by Newbury magistrates for breaches of the peace at Greenham Common. Another 34 women were arrested for further incidents at the base.

Thursday, February 17

British Rail announced plans to cut its engineering workforce by 3,500; 2,000 of these jobs would be lost at Shildon,

Co Durham, which would be left with a male unemployment figure of nearly 50 per cent.

A Polish military court sentenced a Solidarity underground leader to four and a half years' imprisonment and jailed seven other activists for forming a clandestine radio network which had broadcast appeals for demonstrations and strikes.

Friday, February 18

Britain cut the price of North Sea oil by about 10 per cent, backdated to February 1. Two days later Nigeria reduced its oil prices by about 15 per cent, down by \$5.50 a barrel to \$30, and on February 23 Saudi Arabia and four other Gulf States agreed to lower their prices by at least 10 per cent.

Saturday, February 19

In Zimbabwe the Opposition leader, Joshua Nkomo, was held by police at Bulawayo airport for eight hours and his passport confiscated. On February 27 he was put under house arrest.

Sunday, February 20

At least another 600 villagers were reported to have been killed in Assam, bringing the total to over 1,000. Hindus had been demanding the expulsion of Muslim immigrants from Bangladesh and there had been pitched battles between the Assamese and Bengali settlers. The massacre was in protest at the decision to hold state elections, with the immigrants voting.

Blizzards and high winds in Lebanon caused the deaths of about 60 people. Later 135 Syrian soldiers were reported to have died in further blizzards.

Monday, February 21

South Africa announced plans for the creation in 1984 of a fifth "independent national State", KwaNdebele, an area of about 200 square miles some 45 miles north-east of Pretoria.

Tuesday, February 22

Employers and unions in the water industry accepted the Johnston committee's pay package offering a 12 per cent increase over 16 months, thus ending the 30-day strike. Work resumed on February 24.

The international syndicate owning the kidnapped Derby-winner *Shergar* lodged a claim for £20 million damages against Kildare County Council.

Wednesday, February 23

The National Executive Committee of the Labour Party expelled five leading members of the Trotskyist Militant Tendency from the Party.

Two Harrier jump jets collided while on a training exercise near Peterborough. Two RAF officers were killed, one of them a veteran of the Falklands campaign.

Sir Adrian Boult, the conductor, died aged 93.

The Earl of Arran, the Fleet Street columnist and prominent reformer in the House of Lords, died aged 72.

Dr Herbert Howells, the composer, died aged 90.

Thursday, February 24

The Liberal candidate, Simon Hughes, fighting on behalf of the Liberal-SDP

Alliance, won the Southwark, Bermondsey, by-election with a majority of 9,319 over the Labour candidate Peter Tatchell. All the other 14 candidates, including John O'Grady (Real Labour), who came third, and Robert Hughes (Conservative) lost their deposits.

The Spanish government took over the country's biggest privately owned business empire, Rumasa, whose British interests included the wine merchants Augustus Barnett. Branches of the 18 banks owned by the company were closed until February 28 to forestall a run on their resources.

Thousands of refugees were reported fleeing from Assam to West Bengal and Arunachal Pradesh as killings and terrorism continued, with a revised death toll of at least 1,500.

Polish police arrested Kazimierz Switon, a key Solidarity figure, at a Mass in Katowice and detained a French news agency correspondent at the same ceremony.

Friday, February 25

Widespread killings, beatings and rape of civilians by army members during searches for dissidents were reported in rural Matabeleland, south-west Zimbabwe, with a death toll of more than 1,000.

Tennessee Williams, the American playwright, died aged 71.

Saturday, February 26

The leader of the GLC, Ken Livingstone, flew to Belfast for a two-day visit to meet leaders of the Provisional Sinn Féin, the political wing of the Provisional IRA.

Sunday, February 27

Sir Antony Duff was appointed chairman of the Joint Intelligence Committee, a new post in intelligence.

Monday, February 28

23,000 south Wales miners from 33 pits went on strike over the proposed closure of the Lewis Merthyr colliery at Pontypridd, which would lose £7 million this year. The National Union of Mineworkers' leader, Arthur Scargill, called for a national miners' strike in support. In a secret ballot, held on March 8, the miners voted 61 to 39 per cent against strike action.

Representatives of a million local authority manual workers accepted a pay rise of 4.87 per cent.

Winifrid Atwell, the jazz pianist and entertainer, died aged 69.

Tuesday, March 1

A river ferry capsized on its way up the West river from Canton to Zhaoqing in southern China; at least 135 people were feared drowned.

Wednesday, March 2

The Pope arrived in Costa Rica at the start of a tour of eight Central American countries.

Thursday, March 3

Britain's unemployment figures for February fell by 25,804 to 3,199,412.

California was ravaged by storms in which at least 19 people died and 15,000 were made homeless.

South Australia suffered flash floods only two weeks after the devastating bush fires. Millions of pounds' worth of damage was done and hundreds of people had to evacuate their homes.

Riots, attacks on Israeli vehicles and disorder occurred on the occupied West Bank. 76 Arab students were reported taken to an Israeli detention centre after riots in Nablus.

Arthur Koestler, 77, the writer and historian, and his wife were found dead in their London home.

Friday, March 4

In Australia the Labour Party, led by Bob Hawke, defeated Malcolm Fraser's Liberal Party with a majority of 26 with four results to come in a general election to elect a new House of Representatives.

The Graham Sutherland tapestry in Coventry Cathedral was torn in three places by collapsing scaffolding.

Saturday, March 5

Three Arab terrorists who tried to assassinate the Israeli ambassador in London last June were jailed for a total of 95 years.

Sunday, March 6

In West Germany, Chancellor Helmut Kohl and the Christian Democratic Party won a clear victory with 244 seats in elections for the 498 seat Bundestag. The Social Democrats won 193 seats, the Free Democrats 34 and the Green Party 27.

Zimbabwe troops shot dead Joshua Nkomo's chauffeur and a passer-by during a raid on the Opposition leader's house in Bulawayo. Mr Nkomo had left his home shortly before the shooting and on March 9 had fled to Botswana. On March 13 he arrived in Britain.

Donald Maclean, who with Guy Burgess defected to the USSR in 1951, died in Moscow aged 69.

Monday, March 7

An explosion at a coal mine near Zonguldak in Turkey killed 96 miners and injured 89 others.

Igor Markevitch, the composer and conductor, died aged 70.

Tuesday, March 8

William Walton, the composer, died aged 80.

Lord Boyd of Merton, formerly Alan Lennox-Boyd, Secretary of State for the Colonies from 1954 to 1959, was killed in a road accident. He was 78.

Wednesday, March 9

The Turkish ambassador in Belgrade, Galip Balkar, was shot and critically wounded by two gunmen believed to be Armenians.

Leaders of the Greenham Common protesting "peace women" were ordered by Mr Justice Croom-Johnson to leave the 17-month-old camp for good and not to conspire with others to trespass on Newbury land. The women moved the camp 20 yards on to land they claimed belonged to the Ministry of Transport.

Thursday, March 10

200 storemen at the Austin Longbridge plant in Birmingham struck in protest at police raids on two homes and checks by works police in search of stolen parts, thus halting production of the Austin Metro. At Ford's Halewood plant output of Escort cars was stopped for the second day in a dispute over the dismissal of a man alleged to have vandalized a car on the production line.

It was revealed that an Argentine flag had been placed on the island of South Thule in the Falklands and had been found last December. A royal naval party had been sent to remove it and to destroy the buildings of a meteorological station illegally used by Argentina.

Friday, March 11

Up to 200 people were feared killed when an avalanche wiped out the village of Phupan near Nanga Parbat in the Himalayas.

Saturday, March 12

Jayne Torville and Christopher Dean of Nottingham took the world ice dance championship for the third successive year in Helsinki, and with a unique maximum 6.0 marks awarded by all nine judges for artistic expression.

Sebastian Coe cut 1.09 seconds off his own world indoor 800 metres record at Cosford with a time of 1 minute 44.91 seconds.

Sunday, March 13

In Poland riot police detained more than 100 people while dispersing about 1,000 supporters of Solidarity outside the Lenin shipyards in Gdansk.

Miners at the Lewis Merthyr colliery, Pontypridd, voted to end their two-week strike over the closure of their pit and return to work.



PRESS ASSOCIATION

The miners decide: At a national pit-head ballot miners rejected the call of their union president, Arthur Scargill, and voted by 61 to 39 per cent not to strike over pit closures. As a result the National Union of Mineworkers lifted its ban on talks with the National Coal Board on the future of the industry in view of the reduced demand for energy.



PETER PRICE/THE TIMES



REUTERS

Cinema fire: Sixty-four people died when fire broke out in a Turin cinema. Many of the victims were trapped in an upper gallery and died from smoke inhalation.



ASSOCIATED PRESS



FRANK SPONTR

Storms in California: A tornado swept through Los Angeles, smashing homes and offices along a 5 mile path. Carpinteria was one of the towns on the southern California coast, centre, damaged by storms and heavy seas which killed at least 19 people and forced 15,000 others to flee from their homes.

WINDOW ON THE WORLD

Papal progress: One million people lined the route of the Pope's motorcade when he arrived in San Salvador, the capital of El Salvador, at the start of his eight-day tour of eight Central American countries. The Pope held an outdoor mass and in the city's cathedral knelt at the tomb of Archbishop Oscar Romero, killed by right-wing extremists in 1980.



FRANK SPONER



PRESS ASSOCIATION

Italian disaster: Ten people were killed and two injured when three cable cars crashed 200 feet during a blizzard at a ski resort in the Val d'Aosta.



FRANK SPONER

Atrocities in Assam: At least 1,500 people were reported killed in Assam during protests at immigrant Bengali settlers being allowed to vote in state elections.

Death of Walton: Sir William Walton died on March 8, aged 80, on the island of Ischia, where he had lived with his wife for 30 years. He was an outstanding figure in British music and his output included such varied works as the entertainment *Faade*, *Belshazzar's Feast*, the opera *Troilus and Cressida*, two symphonies, con-

certos for violin, viola and cello, and music for two coronations and three Shakespeare films. He recently completed the score for *Variations*, a new ballet choreographed by Sir Frederick Ashton, which will have its first performance at the Metropolitan Opera House, New York, by the Royal Ballet on April 19.





PRESS ASSOCIATION



PRESS ASSOCIATION



PRESS ASSOCIATION

Salvage operation: The first attempt by the vessel *Servant Three*, top left, to right the ferry *European Gateway*, capsized after a collision off Felixstowe in which six people died, was thwarted by gales. She was finally lifted upright, top right, and considerable damage to the superstructure was revealed.



SPORT & GENERAL

Crufts conqueror: Supreme Champion at Crufts was Montravia Kaskarak Hitari, known as Alfie. He was the first Afghan hound ever to be selected best in show.



PRESS ASSOCIATION

Snake in the sky: The Rattler military aircraft, which is capable of firing rockets, can be delivered by crate to a battle zone, assembled by semi-skilled personnel and in the air in 15 minutes. With the aircraft at Ashford airport is its designer, Timothy Luscombe, chairman of the Luscombe Light Aircraft Company.



RICHARD DAVIES

Severn bridge repairs: Up to £30 million will be needed for the strengthening of the Severn bridge, which will begin next year. Built 16 years ago at a cost of £8 million, it has suffered wear and tear from heavy traffic, and the 360 hangers, steel ropes fastening the bridge deck to the suspension cables, are badly corroded.

THE ALTERNATIVE

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PL61

The civil servant as master

by Sir Arthur Bryant

I can think of no words of which, since the beginning of the century, the meaning has changed so much as those of "civil servant". At that time, until well after the First World War and even later, a civil servant was instinctively thought of as a man in a position of high responsibility who saw it as his patriotic duty to serve the public and its elected political representatives—his masters under the Crown; and, in return for the privilege of doing so, to accept, with the security of tenure and modest pension his task ensured him, a salary far lower than that which his high educational attainments could have enabled him to earn in business, at the Bar or in any profession or calling where reward was measured in terms of money. In the non-inflated money of the time £2,000 a year was the very most that a man could then earn who rose to the highest rank in his Service as Permanent Secretary or head of his department. His reward was the honour in which he was held by the Crown, by his political masters and by the public as one utterly incorruptible, totally dedicated to the service of his country and impervious to personal considerations. I am not suggesting that there are not such civil servants today; I know of several, even many, whose honour and patriotism, as well as professional skill, are flawless.

Yet it is not of these that one instinctively thinks when the word "civil servant" is mentioned today. A British civil servant in the last quarter of the 20th century is popularly or, perhaps it would be truer to say, unpopularly, thought of as one of a vast multitude of privileged bureaucrats of all classes and types, raised above the common rank not only by official salaries and pensions, and by protection from the general inflation of which they themselves have been part architects, but also by their membership of trade unions which enable them from time to time in their corporate capacity to hold the public up to ransom by depriving it of the very services, even the most essential, that they are paid to supply.

Even as little as half a century ago a Civil Service strike would have seemed unthinkable; today it has become as much a commonplace risk of everyday existence in this country as a motor accident or an outbreak of some new form of influenza or the threat of nuclear war. The common meaning of civil servant has lost its literal meaning; too often for most of us outside its privileged ranks it has come to mean, however unfairly, an "uncivil master".

How has this come to pass? What has caused such a transformation of a noble and salutary ideal? In the Victorian past a civil servant was more often than not the younger son of a landed

family, and the modesty of his official emoluments and his proud and willing subordination to the service of the public were, in his own eyes, ample compensation for his repudiation of any form of self-seeking. With what horror my father, the first 20 of whose 50 years of service to the Crown were spent in the 19th century, would have recoiled at the very suggestion that a civil servant should on retirement accept a highly remunerated seat on the board of a commercial or financial corporation over which, in his official capacity as a civil servant, it had been his duty as part of his service to the Commonwealth to exercise control during his years of office! Yet this is a commonplace today, even among the most honourable and honoured. How has it come about that our ideal of a civil servant's duty and obligation to the State and of his former unseeking service of the public, should have changed so much in comparatively few years?

Partly it is as a result of mounting inflation. For ever since the two world wars of the first half of this century, and even more rapidly since, the Treasury in peacetime, after the 1950s, adopted the policy of paying for the Welfare State and the increasingly socialized sector of the economy by creating national purchasing-power mainly by borrowing at interest on the future—a policy which in little more than 20 years has multiplied the national debt and the annual cost of servicing it more than tenfold. So—there has been created an inflationary situation which was com-

pletely non-existent in this country when I was a boy, when the value of money had remained constant throughout my father's and grandfather's lifetime.

Yet there has been another, and perhaps more important, factor in the transformation which has changed the meaning of civil servant. It was one brought about, not by the present Conservative administration, but by earlier Conservative governments. For after the Party's defeat in the 1945 general election and its six years in the political wilderness, it made what has always seemed to me, in the light of its own principles, a disastrous mistake. For ideological reasons, when it returned to power it tried to reverse the socialist nationalization which had filled the statute-book during the post-war 40s by ignoring the fact that socialism had been legislatively established over a wide sector of the economy. Instead of taking the unpopular electoral course of trying to reverse it, it adopted instead the ostrich-like pretence that it could be undone by giving socialized and nationalized industries a sham capitalist name. In this way bodies like the coal, gas and electricity industries and, more recently, the Water Board, were given statutory powers which made them appear to be freely competing capitalist organizations, which they never were or could be. As anyone knows who has had to dispute with a nationalized industry, such bodies can exercise statutory powers of monopoly that make competition a mockery.

And instead of leaving at their head

acknowledged servants of the State—civil servants, that is, in the old and true sense—to implement and administer in the nation's name the post-war socialist electoral decision to nationalize them, to give these public corporations a sham private enterprise appearance, Conservative governments in the 50s and 60s appointed as their directing heads boards of successful businessmen, undistinguishable to their working-class employees from the "rich and wicked bosses" whom socialist idealists and trade union organizers had so long and successfully worked to supplant. And these new bosses were needlessly paid on the same lavish scale as they were under the old unregenerate capitalist competitive system.

The consequence has been that ever since we have been presented with the unedifying and intensely costly and inflationary spectacle of nationalized industries being treated by those who work for them as the private property of those appointed by the State to administer and direct them—a fact of which the trade unions have taken, and are still taking, full and highly anti-social advantage. The result is a succession of duels of competitive greed between the nationalized industries and public services, "pull devil, pull baker" industrial disputes, from which their trade-union-organized employees invariably emerge with ever higher nominal wages. The sole victims are the public to whom those nationalized services and industries legally and theoretically belong.

100 years ago



The Institute of Painters in Water Colours at 195 Piccadilly was opened in April, 1883, and illustrated in the *ILN* of April 14. The building still stands and is now used by Pan American and other firms.

ENCOUNTERS

with Roger Berthoud

Tim Raison's surprising nostalgia

A scholar at Eton. A first in history at Christ Church, Oxford. Editor of *Crossbow*, organ of the left-of-centre (Tory) Bow Group. Editor of *New Society*, the still flourishing weekly focusing on the social sciences. Married to a violin teacher. Four children aged 19 to 24, eldest daughter working for the Notting Hill Housing Trust. Flat in Barnes, house in his Aylesbury constituency. A "caring" Conservative, Timothy Raison is a *rara avis* among Mrs Thatcher's younger ministers.

As Minister of State at the Home Office, he was at the centre of things, and notably of the trouble-fraught changes in the immigration rules. An uncomfortable position for someone with his liberal reputation, one might think; and there was some (probably unjustified) speculation in January, when he became Minister for Overseas Development at the Foreign and Commonwealth Office, that he was being punished for "wetness" rather than promoted. He took over there from the likeable, elderly and only marginally interested Neil Marten, who left with a knighthood—perhaps for allowing the development aid budget to be cut by 20 per cent in real terms.

In his office at the Overseas Development Administration in Victoria, I asked Raison (a slim, pleasant-looking 52) whether he had felt his liberal views to be under pressure at the Home Office. "The mere fact of being at the Home Office means that you are under pressure—from both flanks," he replied with a happy smile, "certainly from those who felt our immigration policy was too tight and operated too

toughly, and equally from those who felt the opposite. That is the nature of existence at the Home Office. You are under pressure from all sides all the time." Was that disagreeable? "It's fascinating," he said, sounding positively nostalgic. "What one can do there is at the heart of social policy, which is what I have always been interested in.

"What keeps you sane there—though it makes it very hard work—is that you do a great many things. Although the bulk of my time was spent on immigration, race relations and nationality, which were much the biggest subject areas, I also covered broadcasting, equal opportunities, Sunday trading, sex shops—I brought in the controls—licensing laws, betting and gaming, nearly everything under the sun. There is a really absurd burden of correspondence on whoever does the immigration.

"In my last month I had 1,600 letters from MPs alone." A great many concerned individual cases, usually asking him to exercise his discretion in favour of someone who should not, according to the rules, be here. Some right-wing, anti-immigration MPs refused to handle such cases. Others were as zealous as any left-winger.

For his own part, Raison believes that tight controls are necessary to achieve a relaxed society. "If you get an effective control, and also one that's reasonably fair, it will gradually take the issue off the boil... I certainly don't accept the view that the British are abnormally racist. I think any nation that has had a fairly rapid influx of people from other countries has certain

problems to sort out, certain tensions. You can look at almost any country and there are tensions to do with history, race, religion, geography and so on." Did he think that some people—I mentioned an obvious name—seemed to want to keep the flames of prejudice alight? "Yes, I think some people do see immigration as a threat."

Raison reckoned that, although the Home Office always tended because of the nature of its work to get pushed into a defensive posture, it had been involved in his time in some pretty constructive developments: the response to the 1981 urban riots, for example, and in broadcasting. The legalization of Citizens' Band radio, the opening of the fourth TV channel and the Welsh fourth channel, moves towards satellite broadcasting and cable TV: these were all "basically liberalizing and to do with opening up alternatives and choices".

Rosalind's challenges

To interview a girl with a captivating stage presence immediately after seeing her on the boards is to risk disappointment. With Rosalind Plowright, Britain's fastest-rising opera star, there was no disappointment. Twelve hours after being thrilled by her mellifluous powerful performance as Desdemona in the English National Opera's Coliseum production of Verdi's *Otello*, I found her in her Pimlico flat: a tallish (5 feet 10 inches) girl, with the lovely high cheekbones I had admired on stage, lots of long, curly brown hair, large greenish eyes, a shapely figure in sweater and trousers, and a lowish, animated voice with hints of North Country in it.

She seemed to combine vulnerability with a certain confidence that her British successes of the last two years—as Desdemona, and earlier as a commanding Elizabeth I in Donizetti's *Maria Stuarda*, also with the ENO—have been well earned and are solidly based. The next 12 months look almost alarmingly exciting: Covent Garden début in May as Donna Anna in Mozart's *Don Giovanni* opposite Kiri te Kanawa—and given Dame Kiri's huge following she knows that will not be easy, though she was not exactly eclipsed by Dame Janet Baker's Mary Queen of Scots. Then, most challenging of all, she opens the new season at La Scala, Milan, on December 7 with Plácido Domingo in Puccini's *La Fanciulla del West*, a remarkable honour for an English singer, following her ice-breaking début there in February in the same composer's *Suor Angelica*. In between there are débuts in Barcelona and Lyons, to mention only the high-lights; and further ahead the engagements look just as good.

It all started, she explained, because her father was a talented musician, playing the double bass in jazz and classical groups, including amateur operatics. His mother, who died when Rosalind was only six, was said to have

While at the Home Office, Raison visited Pakistan and Bangladesh to see the other end of immigrants' problems. Now he is dealing with ethnic majorities abroad rather than minorities at home. So far, to his relief, he has found no resentment about being objects of charity among countries receiving aid. Thanks at least partly to Francis Pym, 5 per cent of the aid cuts is to be restored in the coming financial year. Effort was now concentrated on ensuring that aid was effective, appropriate, not over-paternalistic and sensitively applied, he said.

As his Permanent Secretary, Raison has the brilliant Sir William Rylie, a Colonial Office "re-tread" who until last August was Second Permanent Secretary at the Treasury but lacked obvious enthusiasm for monetarism. It is a strong team which should help the Government's image abroad.

had a beautiful voice. "My father was a shoe-shop manager," she recalled. "He was posted around—later he became an executive and could choose—and I had a very nomadic upbringing: born in Nottinghamshire and brought up in Cheshire, Gloucestershire and Lancashire, which was where I developed my musical training.

"From about 13 I enjoyed singing. I used to like show music. My father took us (three sisters and a brother, too) to musical shows—Rogers and Hammerstein especially. I was brought up on them. My operatic voice developed singing at school, in the choir and so on. It was something I realized I could use as a way of going into music properly. I also played the violin and led the school orchestra—but you should have heard the school orchestra!"

Her music teacher at her Wigan high school encouraged her to audition—successfully—for the Royal Manchester School of Music, as it then was. After five years there she went to the chorus at Glyndebourne, and thence with a Stuyvesant scholarship to the London Opera Centre. There followed a painfully unsettling period when several teachers tried to persuade her that she was a mezzo rather than a soprano. She even thought of giving it all up. "It rather destroyed my confidence, and it took me quite a long time to get my voice back together. Getting first prize in Sofia in 1979 (at the International Singing Competition) put me on the international map." She soon earned a solid reputation in Germany and Switzerland, and can now justifiably point out that her sudden acclaim in London had much sound Continental experience behind it, notably in Verdi, Puccini, Richard Strauss and Mozart.

Her success in London in *Maria Stuarda* was a tremendous boost; and she loves the role of Desdemona, with whose sufferings she feels she can identify (her private life as well as her voice had caused some anguish). But she does not much enjoy singing Italian opera in English, as favoured by the ENO. Why? "Those horrible vowels: 'in the hour of dying'—and she



Timothy Raison: from ethnic minorities at home to ethnic majorities abroad.



Rosalind Plowright: giving opera's Dames a run for our money.

lingered with distaste on the "ying"—"humble"—it's not an opera sound." Acting and being a character she loves: "I feel very exposed in concert work. I have to be me, I can't hide behind a character. It's a whole new ball game." She wants to develop her acting (already good), and works privately at it. A snag on the Continent was that colleagues sometimes stood around like stuffed dummies on the stage. "Opera is theatre, and the theatre is just as important."

At 33 she still finds travel exciting, if exhausting (particularly for one-night

events on the Continent). She keeps close to her family, often takes her ex-schoolteacher mother with her on longer trips, and aims to leave seven or eight weeks in the summer free for unwinding. At present she has to "note-bash" in rehearsal rooms and hopes to find a house soon in which she can stretch that excitingly big voice.

When she sang Medora in Verdi's early opera *Il Corsaro* in San Diego last June, they hailed her as the Verdi soprano they had been waiting for. Perhaps before long Verdi's own compatriots will echo that verdict.

Private and public crowns

At about the time my Australian dentist heartlessly told me that my teeth were on the high plateau of middle age—it was meant to be good news—he decided to stop treating patients under the National Health Service and go completely private. Recently one large tooth needed a crown, and I wondered whether more and more people faced the same dilemma: to pay the dentist you know, or seek NHS treatment from unfamiliar hands.

So I went to see Ronald Allen, outgoing secretary of the British Dental Association at its Wimpole Street headquarters. There were no statistics, he told me, on the number of the UK's roughly 15,000 practising dentists who have "gone private". Dentists, who are paid for the treatment they provide rather than for the number of patients treated, are under no obligation to tell



Ronald Allen: a paucity of statistics.

anyone except the Inland Revenue how much they earn from which type of patient. The Inland Revenue each year submits to the joint BDA-governmental fee-fixing body a sample (with-

out names, naturally) of dentists' revenue and its sources. Over the last 20 years this has shown that income derived from NHS patients has fluctuated between 86 and 95 per cent of the total. In the 1981/82 tax year it was 92 per cent, which does not suggest wholesale self-privatization.

Nobody has analysed the rather small and irregular fluctuations involved and no one knows whether large numbers of partly private or rather fewer wholly private dentists account for the bulk of the privately earned slice. One thing was certain, the genial Mr Allen reckoned: there is more private dental practice in London and the south-east than elsewhere. Why? First, because the costs of practising in London are higher while the scale of NHS fees is the same as for cheaper areas. So more must be earned to achieve the same net income. Second, more people in the south have the money and time to spend on their teeth; and, finally, expectations tend to be higher down here than in the industrial north regarding both dental aesthetics and physical conditions (crowded waiting rooms, delays etc).

Lists of local dentists revealed little, he explained. "Most dentists in the area are on them but some may practise purely privately, except for treating some of their friends and colleagues on the NHS." Dentists on such local lists are under no obligation to take NHS patients. Indeed, whereas the UK citizen is guaranteed medical treatment under the NHS, he or she is merely entitled to NHS dental care providing a dentist can be found to do it. On the other hand, any dentist can set up anywhere in competition with colleagues, whereas a doctor wanting to establish a new practice is more closely regulated.

Less materialistic considerations also make dentists drop their NHS patients. "The pressure of having a full appointments book for three months ahead is quite considerable," Mr Allen said, "as is the physical strain of working all day in a small dark hole, physically contorted. Many dentists have problems with their cervical discs." My own dentist gave as his three main reasons for going private the more interesting nature of the work on older patients, less form-filling (each treatment must be recorded for the Dental Estimates Board), and less pressure.

Clearly it takes time to build up a private practice, but my dentist, who has worked for 25 years in the same Notting Hill Gate house, reckoned he could make an adequate living if he retained as private patients a mere 15 per cent of his original large NHS practice. In fact he kept far more, and is a happier man for the change. All in all it seemed surprising, and commendable, that so many dentists stick with their NHS patients. The BDA's Ronald Allen, who previously had a purely private practice in the stockbroker belt of Essex and retires in October, reckons morale in the profession is on the whole high. Could it be that a part of the Welfare State is functioning not too badly?

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ROADS PAVED WITH



The streets of London might have been paved with gold in

Dick Whittington's day.

★ In these less romantic times, however, asphalt is the generally accepted substitute. ★ That's not to say London paving need be prosaic. ★ On a stretch of the A40 in Hammersmith, for instance, the road is experimentally laid with popcorn. ★ Not the stuff of cinema lobbies and sticky fingers, but a blend of rock and bitumen specially formulated by Mobil.

★ The open, popcorn-like texture of the road draws rain water from the surface to the roadbed, leaving the driving area safe and dry—even in the wettest London weather. ★ So the road to Hammersmith (or at least a portion of the A40) is paved not only with popcorn, but with good intentions as well. ★

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Good news man

A profile of Alastair Burnet by Alexander MacLeod.

Bad news—war, crime, natural disasters, blunders by politicians—tends to be the basic staple of the mass media, so it is startling to come across a media man keen to disseminate good news whenever he can find it. Alastair Burnet, ITN's best known television newscaster, believes an unrelieved diet of bad news depresses people. In the interests of a less miserable viewing public he likes to bring word of the latest cancer remission or an elm rescued from the ravages of blight, usually as an "end piece" on *News at Ten*.

"During the Falklands campaign," says Burnet, "for Independent Television News to say there had been no military action that day may have been bad news for copy-tasters but it was good news for 35,000 British families with members involved in the war. The football results, which I enjoy giving, are good news for many viewers." He bemoaned the MCC's dismal performance in Australia not only because England lost the Ashes but because it compounded the gloom fed by unemployment and a sinking pound.

Burnet's enthusiasm for the fortifying or comforting event is not grounded solely in a desire to make people happy. Contented audiences are apt also to be large audiences, and this moderately tall lowland Scot with a no-nonsense haircut and a relaxed manner has spent much of his career trying to ensure that growing numbers of people take notice of the things he does. He describes his nearly 10 years as editor of *The Economist* as "an exercise in popularization" which boosted sales from 60,000 to 120,000. When he was then unexpectedly appointed editor of the *Daily Express* in 1974, colleagues interpreted the move as partly the result of a yearning to graze in fresh pastures but chiefly as an opportunity to reach out to a mass audience. Burnet's 18 months in the *Express's* black glass palace in Fleet Street, however, made him less than happy and failed to cheer up the readers. Despite chopping Beachcomber (J. B. Morton) and promoting Rupert Bear, he saw circulation dwindle by 250,000. "I left because I could see I was not going to make any kind of fist at it," Burnet admits, noting astringently that most nights he was made to wait at least two hours before "printers condescended to bring me the product and invariably report that the print order would not be met".

Invited in 1976 to rejoin ITN as a newscaster, he strikes colleagues as a strange mixture of acquired north-of-the-border dourness and cultivated metropolitan charm. James William Alexander (Alastair) Burnet was born in Sheffield in 1928. His father was, he says, a Scottish engineer, and young Alastair went to the Leys School, Cam-

bridge, during its wartime evacuation to Pitlochry, Perthshire. Like other Scots launched from a Sassenach pad, he is inclined to make a fetish of Scottishness. He encourages people to pronounce his name BURR-net, claims encyclopaedic knowledge of Scottish soccer, lapses into a soft Scots accent when relaxing after a newscast, a glass of whisky in his hand. "Drinking Scotch is patriotic," he declares. "Reports that I get through a bottle a day are too flattering."

At Worcester College, Oxford, friends say he spent so much time studying Scottish history that an anticipated First eluded him. Thwarted in his hopes of joining the Army by an adverse medical examination, he took a job on the *Glasgow Herald*. But if the aim was to bathe a wounded ego in the healing waters of the Clyde, the effort was short-lived. Burnet won a Commonwealth Fund Fellowship and spent a year in the United States. Then Geoffrey Crowther, publisher of *The Economist*, invited him to write for the weekly's "Britain" pages. Four years later Geoffrey Cox offered him a job as political editor of ITN. At 32, with a solidly entrenched reputation as a workaholic, Burnet was already both a print journalist and a television performer. In the years at *The Economist*, to which he returned as editor in 1965, and the *Express*, print dominated (although he appeared often on TV in political programmes). Today television is a near-total preoccupation.

In the last two years, as well as presenting *News at Ten*, he has anchored the royal wedding for ITV, compered the coverage of the visits to Britain by the Pope and President Reagan, presided over ITN's reporting of the royal birth and welcomed the *Canberra* back from the South Atlantic. As this year's political season gathers momentum we shall see more of him as presenter and interviewer of Thames Television's *TV Eye*; and if there is a general election he will be on the screen with computer predictions and voting returns until the final results are known.

The man who has become one of television's best known personalities is adamant that he is not a star and rejects the notion that he is on the point of becoming a latter-day Richard Dimbleby or a British counterpart of Walter Cronkite, whose authoritative and highly personal style at CBS News hoisted him to such fame that he was once seriously considered as a vice-presidential running mate.

"When I returned to ITN," Burnet explains, "there was some thought of us adopting a Cronkite approach, but we decided it would not work with British audiences. It was too personalized. The news should be the star of the news."



GUGLIELMO GALVIN

His job, he thinks, requires him to be more self-effacing than some other TV performers. "The main aim is to be believed, even (or especially) if one has to report that war has been declared. I don't open supermarkets. I don't sell towels. I don't use members of my family for publicity. I am not part of show business. That is for others."

If Burnet had not been born modest, one feels, he would have set out to acquire modesty as a tool of trade. Going home on the tube at night, if somebody recognizes him he gets off at the next station and waits for another train. He says he is not interested in clothes and buys his suits off the peg.

Burnet's private life is all but hermetically sealed against public inquiry. He lives in a large mansion flat in Kensington "with my wife". The couple have been married for 25 years and have no children. Maureen, whom he met in Glasgow, is unknown to most of his working colleagues. Burnet plays down suggestions that he has a huge fan mail from women wanting to meet him. "Mostly the letters are from widows who reminisce about the past."

Burnet confesses to reading Desmond Bagley thrillers and to a steadily declining enthusiasm for the turf. Otherwise it is a 12-hour working day, even when he is not newscasting. As preparation for the Pope's visit he read 30 books about John Paul II, visited all the airports at which he was to land and attended three services at Canterbury Cathedral. He tried to memorize the names and significance of the people the Pope was going to encounter, including martyrs in their tombs. The result, as with his other set piece commentaries, was a detailed and fluent

account of the Papal progress, with Burnet's slightly pock-marked pink features popping up at intervals appearing serious, benign, reassuring and wryly amused all at the same time.

Critics of Burnet do not fault his television technique, which is widely regarded as near-perfect. Some point to a lack of interest in foreign news that does not relate directly to Britain. His sympathy for the United States during the Vietnam War is put down to a firm belief in the "special relationship". Others regret what a colleague described as "a broad streak of conservatism in his approach to people and events, combined with fierce dedication to the capitalist impulse".

He does not try to hide his commitment to the free market. It is one reason why he thinks ITV's breakfast television is to be preferred to the BBC's. "TV-am is people venturing their own capital, not spending the public's money." Asked about cable television, he picks up a copy of the *New York Times* (his favourite newspaper) and jabs a forefinger at a report about an American entrepreneur offering a televised financial news service. "That man will make a fortune," he declares, going on to muse that something similar might be tried in north-west Europe.

Burnet is less aggressive on ideological matters. Taxed about his use (off the cuff, he said) in a news bulletin of the word "puppet" to describe Poland's General Jaruzelski, he agrees that it was "perhaps not appropriate", although he is not so repentant about his description on the air of the late Leonid Brezhnev as "a dictator".

On domestic politics he firmly rejects any identification with the Conserva-

tive Party, although in the 1970 general election he was criticized for drinking champagne on the screen when it became clear that Edward Heath had won. Burnet admits that newspaper reports of his attendance at a supposedly secret Conservative Party breakfast planning meeting in the election campaign of February, 1974, were "a fair cop". Former *Express* colleagues suggest that his editorial support for Heath at a moment when Margaret Thatcher was planning to challenge for the Tory leadership was not entirely unconnected with his premature departure from that paper. Despite a readily admitted long-term friendship with Heath, Burnet is at considerable pains to distance himself from party politics. "I have never been a member of a political party. I have voted at elections, but I did not vote in the last general election, and I won't at the next. For somebody in my position, even that slight element of partisanship should not be there."

Burnet is alert to the temptation to let a personal opinion intrude when there is a need to squeeze news into a tight TV format. "I am sometimes accused of letting my own opinions 'close the gap' between the facts I report and the screen-time available. I accept that the person in front of the camera is not the best judge. If you put yourself between the news and the audience, you're cheating the audience and distorting the news. I have colleagues around to stop me, but sometimes one has to ad-lib." In a typical bulletin Burnet writes about half of his own material.

Heavy dedication to television does not prevent him from holding views about journalism in general. He sees weaknesses. Too many of its practitioners, he says, lack the kind of education needed to cover properly the topics they report and comment on. Science and technology are subjects which he feels deserve to be reported by properly qualified journalists.

Burnet was appointed associate editor of *News at Ten* and a director of ITN late in 1981 at a salary of around £50,000. His 12-hour day includes advising the Monopolies Commission on newspaper mergers. Along with the former Director General of the BBC, Sir Ian Trethowan, he has taken up duties this year as an independent director of *The Times*, a position he sees as that of trustee to a fine paper going through difficult days.

What next? "My contract comes up for renewal in May."

Any desire to return to print journalism? "No."

Director General of the BBC? "Oh, no, I don't want that job. I would be no use at it. I hope to go on doing what I am doing now until someone takes me by the elbow and says 'Alastair, enough is enough'." It is a cameo that one can almost see as an ITN end piece, except that a nightly audience of at least eight million would regard it as the kind of bad news which Burnet himself likes to avoid as viewers head for bed.



Wartski

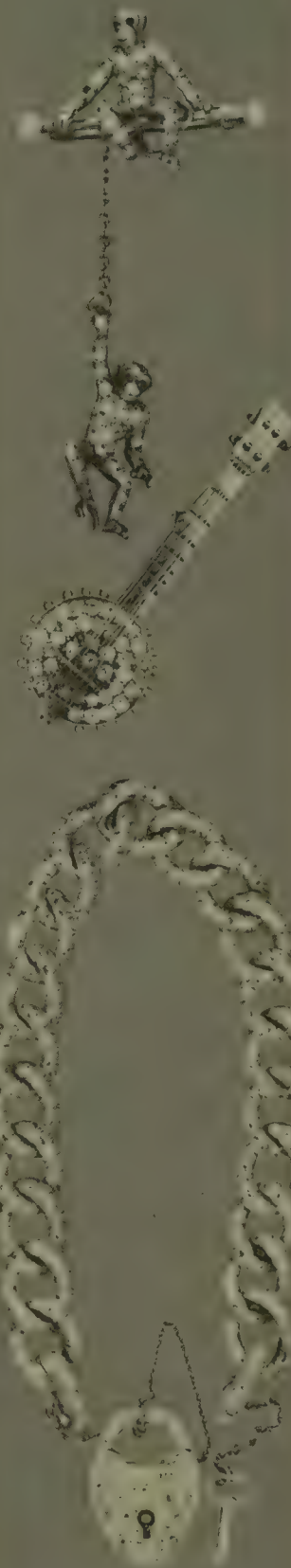
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The state of Britain's airways

by John Winton

For Britain's airlines it has been a long journey, interspersed with triumphs and disasters, from the early days when passengers needed ear-muffs and hot-water bottles to the era of Concorde. First the pioneering companies were merged to form British Airways—and now BA faces privatization, and healthy competition from companies retaining some of the aviation industry's old spirit of romance

"What would have been thought some 50 years ago, if any one had seriously made the announcement that our businessmen would in a few years be able to have lunch in London, tea in Paris and return to London in time for dinner? And yet all this has now become possible." So wrote an enthusiastic Bruce Ingram, one-time editor of *The Illustrated London News* and one of four fare-paying passengers on the first scheduled flight from Hounslow to Le Bourget on August 25, 1919. The aircraft was a DH-16 belonging to Aircraft Transport & Travel, a firm started by that now almost forgotten aviation pioneer, George Holt Thomas. The fare was £21 single, £42 return.

Those early, leather-coated, ear-muffed, hot-water-bottled passengers, who sat in freezing draughts and put their faith in canvas-covered wings and fervent prayer, seem a very far cry indeed from today's air travellers settling back in their seats wearing their special Concorde flight slippers, or sipping champagne in an HS 125 executive jet on their way to a board meeting in Geneva. Yet in so many ways the airline industry is just the same.

Then, as now, airlines, like trout, were cannibals. Given a chance the larger ate the smaller. The industry has seen a constant succession of mergers, takeovers and rearrangements. Holt Thomas's AT & T, renamed Daimler Airways, was one of four early companies—the others were Instone Air Lines, Handley Page Transport and British Marine—who formed Imperial Airways in April, 1924.

Imperial Airways merged with British Airways (the first of that name, formerly Hillman Airways) in 1939, and these two became BOAC in April, 1940. After the war there were three new corporations: a restructured BOAC, a brand new British European Airways, which itself included such airlines as Scottish Airways and Channel Island Airways, and British South American Airways, which was merged back again with BOAC in 1948.

In 1972 BOAC, BEA and British Air Services became the Overseas, European and Regional Divisions of British Airways. By 1976 "unified structures" were fashionable and it was all changed again. The divisions were abolished and new departments were created for such functions as flight operations, planning and engineering.

This scheme meant that nobody knew who was—or was not—losing



Sir Bruce Ingram receives his luggage for the first London-Paris air service.

money, and the individual employees had no sense of corporate loyalty. So in May, 1982, it all changed *again* into three services divisions: Intercontinental, European, and Gatwick.

"Fly the flag" is British Airways' slogan and it could have been Imperial Airways' too. The overriding motive was always to link the British Empire by air. The RAF surveyed a route to Delhi as early as 1918. The great flier Sir Alan Cobham pioneered routes to India, Africa and Australia. All these routes were flown by Imperial, then by BOAC and are now flown by BA.

Similarly, Imperial Airways' first European routes were those established by the original independents: Daimler's to Ostend, Amsterdam and Berlin; Instone to Brussels and Cologne; Handley Page's to Paris, Basle and Zurich; British Marine to the Channel Islands and Le Havre. These are now flown by BA.

Surprisingly, in view of its modern importance, the transatlantic route had much less attention. It was not until July 6, 1937, that a Short Empire flying boat on the first scheduled flight from Shannon to Newfoundland exchanged identities by radio in mid-Atlantic with an eastbound Pan American Sikorsky Clipper III, also on its inaugural flight.

Left to itself, the British airline industry would always have taken an international view, buying what it needed no matter where it was made. But politics forced a more parochial short-term approach. The British market was simply not big enough to give an economic return. Thus the Vanguard, a turbo-prop for BEA, was

introduced when pure jets were coming into their own. It had an old-fashioned look—"no sex appeal", they said—and was too specialized for an international market. Likewise the VC-10, a most beautiful aircraft beloved by pilots and passengers alike, as a successor to the Comet was too closely tailored for BOAC and the RAF and had disappointing sales.

The first big transatlantic jet transport aircraft could have been British. But the V-1000 bomber and its civil version, the VC-7, were cancelled in 1955, just before the initial flights. That was at a time when Boeing was considering whether or not to go ahead with what was to become the epoch-making 707. BOAC, professing itself fully satisfied with the turbo-prop Britannia, had made one of the most spectacularly wrong predictions in history: "The only way in which customers will *not* wish to cross the Atlantic will be by fast jet."

The signs that American aircraft would come to dominate the skies have been there for many years. There was great British jubilation when a DH-88 Comet won the 1934 £10,000 MacRobertson Race, covering the 12,000 miles from Mildenhall in Suffolk to Melbourne, Australia, in well under 72 hours. But that Comet was purely a racing machine, specially designed and built for the race. Much more significant in the longer term was the second aircraft home less than six hours later. It was a KLM Royal Dutch Line Douglas DC-2, with a crew of four, four passengers and 400lb of mail. Third was a Boeing 247—another ominous name—also with passengers.

BOAC bought Lockheed Constellations in 1946, Boeing Stratocruisers in 1949, Douglas DC-7Cs in 1955, Boeing 707-420s in 1959, Boeing 747 jumbo jets in 1966, Boeing 737s in 1979. The first of 17 BA Boeing 757s went into service on the Shuttle in February this year.

For the aircraft industry, triumph and disaster regularly follow each other. On May 2, 1952, a Comet I inaugurated the first pure jet passenger service in the world between London and Johannesburg. The Comet, they said, "put all existing airliners in the shade". So it seemed, until a Comet disintegrated over the Bay of Naples in April, 1954—the fifth Comet crash; four had involved heavy loss of life. Wreckage recovered by the Royal Navy from the fourth, off Elba, showed metal fatigue in the pressure cabin. Later marques of Comet flew very suc-

cessfully, but somehow a great future seemed to have slipped away.

On October 22, 1963, a prototype BAC One-Eleven suffered an aerodynamic stall and literally fell out of the air from 15,000 feet into a Wiltshire field. Everybody on board was killed, including the test pilot, Mike Lithgow. Yet, reassured by an initial order for 10 aircraft, the BAC One-Eleven went on to become one of the great success stories of the British air industry. That first order was from British United Airways, whose chairman then was Freddie Laker—a seminal figure in British aviation history.

The industry has still not properly recovered from the shock of Sir Freddie Laker's low-fare, walk-on walk-off Skytrain of the 1970s. Until then, air travel still had glamour and mystique. With its solemn preliminaries, its lengthy checking-in and checking-out, going by air was like seeking an audience with some unpredictable and procrastinating Eastern potentate—"Time to spare? Go by air!" was the old jibe.

Laker changed all that. For the first time the ordinary man came to look upon flying as not just for royalty, VIPs, film stars and daring young men in their flying machines, but for him and his wife.

The airline industry, says Knut Hammar-skjöld, Director General of the International Air Transport Association, is "currently performing a precarious balancing act", walking "a financial tight-rope" between the "abyss of bankruptcy" and the "slippery slope of subsidization or permanent bondage to the loan market".

Some would say that was a good description of the *permanent* state of the industry. All agree, though perhaps not in such apocalyptic language, that the good days are gone. In 1959, when for the first time the number of passengers crossing the Atlantic by air exceeded those going by sea, the industry was enjoying a marvellous boom, expanding by between 10 and 15 per cent a year. But now, "It's no longer news when Grannie flies to Australia to see her family," says Sir John King, Chairman of British Airways Group, "but the fact that it *is* no longer news means that growth has gone."

Today almost every international airline is losing money because of stagnant markets, high inflation and fluctuating currency, uneconomic fares and illegal discounting, ever-rising costs and over-capacity on many routes.



There are also bad debts—millions of dollars earned but blocked or delayed because of political action in about 30 countries, most of them in Africa.

British Airways already had its own problems after the merger of BOAC and BEA. Sir John concedes that the merger "did not achieve the economies of scale it should". The wages bill was, and still is, too high. There has been a dramatic cut in staff, from 58,000 at the 1979 peak to 40,000, with a target of 35,000 at the end of March.

Sir John also hopes to persuade the Government to restructure BA's financial shape. Borrowings have risen to £1,000 million, with annual interest repayments of over £100 million. Sir John says that "the debt/equity ratio that exists now is such that it is impossible to repay the debt". Privatization is the eventual goal and some assets are already sold or being sold: some 35 surplus aircraft, property at Heston, the Victoria air terminal, the air training college at Hamble and International Aeradio plc.

Despite its problems BA still bestrides the British market, carrying well over 15 million passengers a year with a fleet of some 160 aircraft, including seven Concorde, 26 Boeing 747s, 25 Trident 3s, 21 Super One-Elevens and an eventual 17 Boeing 757s. British Airways Helicopters has 36 helicopters, 23 of them Sikorski 61Ns.

Sir John's friends and business colleagues were surprised when he took on the chairmanship. He looks like a squire from the shires, and indeed was once Master of Fox Hounds of the Belvoir, but he has a long and successful record in business and is currently chairman of Babcock & Wilcox. Why take on all the cares of a State corpor-

ation? What makes a man want to run an airline anyway?

"Ego trip," says Alan Bristow, of Bristow Helicopters. "It's an emotive business and success satisfies your ego." A former Fleet Air Arm pilot, Bristow now claims to be the only survivor still in the air business for himself of all those hopeful exservicemen who set out in civilian life after the war.

Bristow Helicopters has an annual turnover of £110 million, employs 500 pilots, can call on some 280 helicopters and shows that besides all the multifarious duties a helicopter can perform it is still possible to make money from "getting bums on seats", as Bristow says. He has some 60 per cent of the North Sea oil and gas rig support trade, and flies 1,000 flights with 10,000 passengers a month from Aberdeen alone, and besides has operations as far afield as Australia and Trinidad. Bristow has been informed that British Airways Helicopters is *not* for sale.

As a would-be romantic himself, Bristow deplores the passing of Biggles and the advent of "Organization Man": "It's all bloody accountants and lawyers in the business these days." Certainly he and the whole industry regarded with the greatest interest the arrival of Colin Marshall, who took up his new appointment as Chief Executive of British Airways on February 1 this year after a lifetime's business experience with Hertz, Avis and latterly Sears Holdings.

Nobody was more surprised than Marshall himself. Although, as he says, "I've had 23 years' experience in the market, many of those years in travel-related business", he was still somewhat taken aback when "one morning my telephone rang and a voice said,

Colin Marshall, Chief Executive of British Airways, with the crew of BA's first Boeing 757. Built in America, it is powered by Rolls-Royce engines.

"Can you talk?" "They asked me whether I was interested. I said yes, of course." He is already sensitive to the special nature of the air business. "We're not selling a product so much as an intangible experience." Not surprisingly, his first task is "to get costs down. Then we can look at fares."

In such a "layered" industry, the next airline to BA is the much smaller but profitable independent, British Caledonian. B-Cal, as it is known, was formed as a so-called "second force" airline with the merger of British United and Caledonian Airways in 1970. Based at Gatwick, B-Cal flies some two million passengers a year, with about 6,500 staff. A truly international airline, it is the only wholly privately owned line flying scheduled flights to America. B-Cal made a profit of £1.2 million last year.

B-Cal's chairman, Sir Adam Thomson, another former Fleet Air Arm pilot, has strong views about the industry. "A recession is when you tighten your belt. A depression is when you have no belt to tighten. When you've lost your pants, you're in the airline business!"

Sir Adam's exchanges with Sir John King provide welcome entertainment in a generally gloomy scene. Sir Adam rightly emphasizes the difficulties of a private concern trying to compete with an airline which can lose £545 million and still stay in business. When Sir Adam criticizes the recent decision to spend £50 million on six BA Tristar-500s for conversion to tanker-freighters

for the RAF, Sir John retorts that B-Cal complains that competition from BA is unfair. But when there is any move to restructure BA so that it can stand on equal terms in the private sector, they say that is also unfair. "My good friend Adam must decide whether he wishes to stick or twist."

In the next "layer"—of regional airlines—cheerfulness will keep on breaking in. British Midland Airways, based at East Midlands Airport at Castle Donington, began as a training school for RAF pilots in 1938 and is now the largest internal schedule service operator in the country, with about two million passengers a year.

BMA's chairman, Mike Bishop, had his own aircraft servicing business at Manchester Ringway, which was taken over by BMA in 1969. In 1978 he and two partners borrowed the money to take over BMA. He is an incurable optimist. "This is one of the few remaining growth industries," he says.

The smaller airlines are, it seems, the bolder. In February SpaceGrand Aviation Services inaugurated their daily service from Blackpool to Belfast Harbour. The airfield at Sydenham is only five minutes from the city centre (as opposed to Aldergrove's 13 miles). It is the base of Short's and the home of the famous wartime Sunderland flying boats. During the war it was a Fleet Air Arm station, HMS *Gadwall*.

SpaceGrand was once the company airline for Walker Steel of Blackburn but began passenger services from their base at Blackpool to the Isle of Man and Ireland in September, 1981. In their first year their traffic has leaped to 21,000 passengers. They fly a Chieftain and two Twin Otters, but Shorts loaned an SD-330 "commuter" aircraft and their own chief test pilot to fly it.

There is still a sense of pioneering about any first flight. It was very pleasant to sit, sipping excellent champagne, 6,000 feet above the Irish Sea on a bright, cold day. The passengers were the local press and photographers, ladies from local travel agents who clapped enthusiastically when the aircraft landed, the local chamber of commerce, and the chairman of Blackpool airport committee.

Waiting on the other side were Ulster dignitaries and 60 Irish travel agents. They were in roaring form, having clearly been looking upon the Old Bushmills whiskey when it was a very rosy colour indeed, and greeted their visitors with profound emotion.

Omens are also good for the airlines operated by the inclusive holiday tour firms. "We are very optimistic indeed," says Trevor Jackson, Technical Director of Orion Airways, of Horizon Travel, the newest airline in the business. Orion began in 1978, took delivery of their first Boeing 737 in 1980 (it was, incidentally, the 737th 737 sold by Boeing), had their first flight in April, 1980, and now have a fleet of nine, with an option on five more for delivery in 1985 and 1986.

Orion initially needed 62 pilots and had 1,300 applications—680 ➡➡

The state of Britain's airways

from one advertisement. They are long past their millionth holidaymaker and are approaching their two millionth, flying from their base at Castle Donington, and also Manchester, Birmingham, Luton and Gatwick.

Just as optimistic are Britannia Airways, the airline for Thomson Travel. Based at Luton, they also fly from every major regional airport in Britain, taking more than four million passengers a year to 50 destinations in Europe. They began flying Boeing 737s in 1968 and now have a fleet of 31. They take delivery of two Boeing 767s in March, 1984.

Old names have a trick of surviving. Instone Air Lines has been rejuvenated by Jeremy and Giles Instone, whose grandfather and great-uncles started the original line in 1919 which merged into Imperial Airways nearly 60 years ago. Based at Stansted, they have two Bristol Freighters and lease an American DC-8. Their speciality is up-market livestock—race-horses and polo ponies—which they transport world-wide. Their long-haul operation to Australia and America is doing well but in general, says Jeremy Instone, "like the rest of the trade, we're treading water at the moment".

Top people, like top horses, have their own service. In Terminal One at Heathrow is a discreet check-in desk marked "Field Aircraft Services". This is the world of the executive jet for Heads of State, oil sheikhs, big businessmen, film and pop stars. It even handles the Queen's Flight.

It has 10 large international companies on permanent contract and normally has 70 *ad hoc* arrivals a month. The service is complete—meet the aircraft, take care of customs and immigration, accommodation for passengers and crew, refuel, deal with in-flight catering, polish the exterior, valet the interior and carry out pre-flight checks. The usual aircraft are Falcon 20s, HS125s, Cessna Citations and Gates Learjets, but they can handle Boeing 727s and One-Elevens.

Above all, it is discreet. "We provide an extension to the board-room, *not* for dirty weekends," says Bob Slack, the general manager, firmly, answering the look in a questioner's eye. "There are all sorts of people who for reasons of State security or business, or just to avoid their fans, want a quiet life."

Despite the doldrums, there are over a million aircraft movements in the UK every year, and more than 60 million passengers. These 1982 figures are actually up on 1981. There are more than 100 airlines licensed by the Civil Aviation Authority, although only about 30 carry passengers and freight regularly. There are more than 600 airfields, though admittedly many of them are obscure and deserted strips, relics of the Second World War.

But the operational fields vary enormously, from Heathrow with more



The new British ATP, scheduled for short-haul service by March, 1986.

than 26 million passengers a year and more international traffic than any other airport in the world, to Gatwick, with 11 million passengers a year and itself a major airport, and the remote grass strips of the Orkneys.

Whatever people in the airline industry may say, you still get the impression that they are optimistic. Any moment now the clouds will break and it will be up, up and away again.

After 1982, generally agreed to have been the worst year in civil aviation history, when Laker Airways and Braniff went bankrupt and several others teetered on the very brink, the industry is looking cautiously into the future.

For British Airways the word is "privatization". The plan is to sell off all or most of the Group into private ownership, either through share issues on the Stock Exchange or some other means. There are still many imponderables. But privatization is this Government's declared policy and intention. The legislation already exists in the Civil Aviation Act of 1980.

However the fulfilment is a long way off. Although Sir John King turned in a profit of £80 million for the first half of British Airways' financial year, the Group will have to establish a good and consistent track record of profitability, say £250 million for a couple of years, before a share prospectus can be issued. All will ultimately depend on an upturn in the world economy.

The other word on the horizon is "deregulation". This means that many restraints on trade are removed and, provided certain safety criteria are fulfilled, anybody can fly anywhere he likes, as often as he likes, with whatever aircraft he likes, and charge what he thinks the market will bear.

On the face of it, this does appear very attractive to the consumer. Competition must mean lower fares, better service, a better deal for the customer. In the United States it has led to a commercial "blood bath", with too many aircraft competing for too little business. Sir Adam Thomson once

again points out that deregulation is unrealistic where one airline has the support of the State.

Perhaps the most hopeful sign of last year was the signing of a "Memorandum of Understanding on the North Atlantic" by the United States and 12 European States. This allows scope for flexible pricing, limits government interference, recognizes that fare tariffs must be co-ordinated, and gives some safeguards against fare wars. These are early days to judge, but if this memorandum survives the test of the market, it might well show the way for other and wider agreements.

For the British industry it seems that the future lies principally with American aircraft. British Airways, for instance, is going to buy the 17 757s now on order, and reportedly another 20 McDonnell-Douglas DC-9 82s, or more 757s. The European Airbus is deemed too large for the shrunken state of the market and unless Airbus can produce a 320 with a smaller seat capacity it seems that by 1990 British Airways will have a fleet of Boeings and Lockheed Tristars—all American, except for Concorde.

As for airports of the future, the long-running saga of the third London airport rumbles on. The Inspector is now digesting millions of words of evidence. In 1946 Heathrow was a jumble of tents. Today it has three large terminals, a fourth on the way and a fifth at the public inquiry stage. British Airways, who already resent having to move their Iberian services to Spain and Portugal to Gatwick, would prefer the fifth terminal at Heathrow rather than another move to Stansted. They claim that another terminal will not require any more or any noisier aircraft movements. Jets today are bigger and quieter (a theory that sits oddly with their rejection of the Airbus as too big).

Of British airliners, the most interesting new design is the British Aerospace Advanced Turbo-Prop (ATP). This is a second-generation turbo-prop which shows very well some of the present-day trends in aircraft design towards

greater fuel economy, quieter engines, simpler maintenance and lower operating costs. The ATP is a short-haul aircraft, with a range of just under 1,000 miles at about 250 knots. It is a 64-seater and it is claimed that only 22-26 passengers are needed to break even. It is powered by American engines, two Pratt & Whitney Canada PW 100/9 turbo-props, and should fly in June, 1985 and enter service in March, 1986.

Possibly, though not probably, there will be some rationalization of industrial relations. Heathrow, for example, has no fewer than 11 unions, from BALPA (British Airline Pilots' Association) to the NUSMWH & DE (National Union of Sheet Metal Workers Coppermiths Heating and Domestic Engineers). Last year there were strikes of British Airways ramp staff and of air traffic control staff. Early this year firemen walked out at Manchester Ringway.

However, civil aviation has a long history of edgy industrial relations. The first chairman of Imperial Airways was Sir Eric Geddes, arguably the most tactless man in 20th-century public life. He had been First Lord of the Admiralty and before that a director of the old North-Eastern Railway. He treated the pilots as he had treated Jellicoe and the Sea Lords—as junior and somewhat feckless engine firemen. Unlike the admirals the pilots could take industrial action, so the start of Imperial Airways' service was delayed and a tradition of tetchiness established.

Concorde continues to make an operating profit of some £7 million a year, though now there is not the slightest chance of recovering the design and research costs. There are also thoughts of an advanced supersonic aircraft, a "son of Concorde". It would cost at least 10 times as much as Concorde and would almost certainly require European and American co-operation.

Much will depend on the world's fuel situation in the next century. As the real value of oil rises it will become economic to develop more and more oil fields, and to return to others previously thought exhausted or impossible to work economically.

Or some new fuel such as liquid hydrogen may be used in aircraft. There is already a design study for a supersonic "Wave Rider" capable of carrying 300 passengers at a height of 150,000 feet and a speed of Mach 12 from London to Australia in one hop of about two hours. It would have kerosene ram jets for take-off and speeds up to Mach 5, which would then retract. Main engines burning liquid hydrogen would take over and propel the aircraft up to cruising speed.

Although the technology to build it already exists, the Wave Rider is little more than a gleam in British Aerospace designers' eyes. But no doubt at some time early in the 21st century the inaugural Wave Rider will take wing for Australia with its first fare-paying passengers. And no doubt the Editor of *The Illustrated London News* will be on board ●



"Afore ye go"

On the eve of the tour

These photographs of the Prince and Princess of Wales were taken at their invitation by Tim Graham to mark their forthcoming tour of Australia and New Zealand. It will be their first visit together to a Commonwealth country. Prince William will be accompanying his parents.



The Queen in the Caribbean

Apr 2
83

On the first stage of her month-long tour in the Western Hemisphere, the Queen visited the independent island of Jamaica, where she is official Head of State, and the Cayman Islands which, despite more than 300 years under British rule, have never before been visited by a reigning monarch.



PHOTOGRAPHS BY JOHN SHILLY REA LATE RES



On arriving at Kingston airport the Queen inspected the Guard of Honour formed by the Second Battalion of the Jamaican Regiment. The next day she made a speech to Parliament to celebrate Jamaica's 21 years of independence. Top right, the Queen and the Duke of Edinburgh were welcomed by Prime Minister Edward Seaga and Mrs Seaga at Jamaica House. They later watched a colourful pageant at the National Stadium with singing and dancing to reggae and calypso music.



Huge crowds turned out to welcome the Queen and Prince Philip in Montego Bay on the second day of their tour. Local dignitaries were presented to the royal couple by the Mayor, Mr Shalman Scott, in Sam Sharpe Square and they then took their seats on the platform with the Prime Minister to watch a march-past by the military, the police, the fire brigade and various youth organizations.



The first visit to the Cayman Islands by a British monarch was greeted with loyal enthusiasm. In Bodden Town on Grand Cayman, left, the Queen viewed a craft show; above centre, Prince Philip met the Press when he visited a turtle farm.

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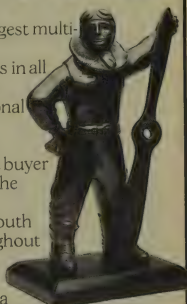
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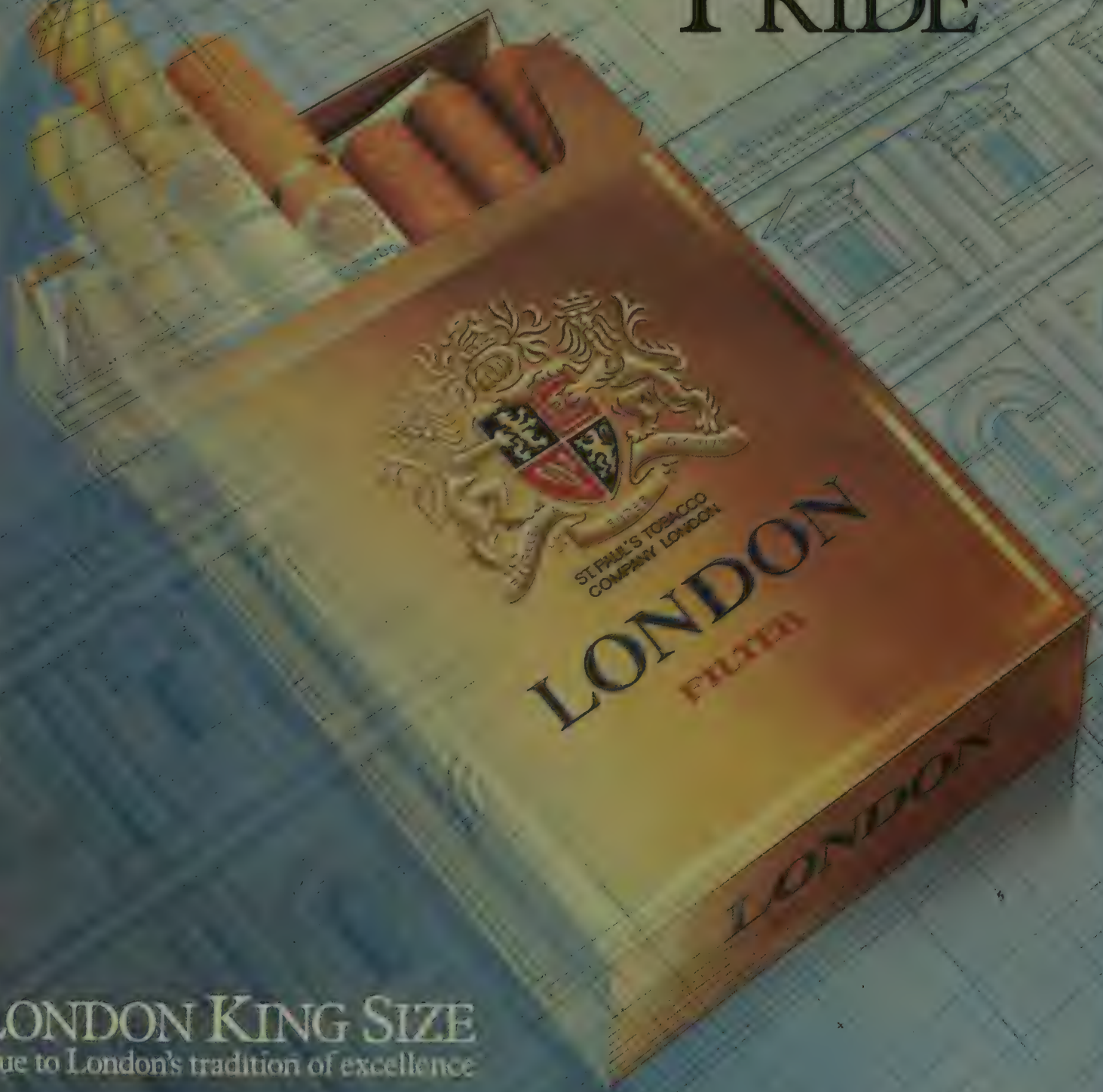
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London's bridges by Edna Lumb 15: Hampstead Heath Viaduct



Sir Thomas Maryon Wilson built this small viaduct over one of the upper Hampstead ponds in the early 1840s, when this land was part of his estate. At that time the ponds were leased to the New River Company. The land and viaduct were purchased in 1889 and added to Hampstead Heath.

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BRITAIN SALUTES NEW YORK

Britain salutes New York this month by taking a great variety of its art across the Atlantic. This article, which is a shortened version of one written for the official programme, explains the historical connexion.

by Sir Paul Wright

"History is Bunk," said the great Henry Ford. A strange remark for one who was to make so much history himself; but no doubt he meant it to be taken seriously for he was speaking in the witness box during his libel suit against the *Chicago Tribune* in July, 1919. Mr Ford was talking about history in general. But if he had spoken those words in a British court about American history, his listeners could have been forgiven for thinking that there was something in what he said. For the study of American history in British educational institutions has always been, and also remains, a highly specialized subject.

Thus the date 1783 does not mean much to the average British reader. Indeed, only a few dates, events and personalities from American history could be named with confidence by the man in the British street: the Pilgrim Fathers and the *Mayflower*; of course, 1776 and George Washington; the Boston tea party; Lincoln and the slaves; one or two near-dynastic families such as the Roosevelts, Rockefeller or Kennedy; the assassination of President Kennedy. Many British obstinately believe that Christopher Columbus discovered the USA, and some even think, or hope, that he was British; Hiawatha is thought to be as real as Buffalo Bill; and all too often Hollywood and Broadway are taken as faithful mirrors of American society.

As the serious British student gazes westward through the mists of legend and the fog of misunderstanding which still envelop the Atlantic, he or she discovers with a shock that by the time the New World had reached that watershed in 1776 which we call the Declaration of Independence, there had already been more than 200 years of turbulent, passionate American history. They also learn the salutary truth that the discovery of what is now called New England owed nothing to the British as such. The site of New York City, for example, was first visited, named and charted by an Italian sailing

under the French flag and employed by the French King, François I. On April 17, 1524, Giovanni da Verrazano, referred to by his contemporaries as "a gentleman explorer", sailed before a gentle, south-west wind through the narrows which now bear his name into upper New York bay where, having dropped his anchor, he rowed about making friends with the cheerful, feather-clad natives who greeted him and his crew with "great shouts of admiration". Only an unexpected on-shore wind forced him to forego these early pleasures of Manhattan Island and, in the late afternoon, stand out to sea beyond the narrows. But not before he had looked upon the Great River (later to be called the Hudson) and decided that it was not the fabulous passage to the Indies which he was seeking. After having named the spectacularly beautiful land "Angoulême", his royal employer's title before he became King, and the bay "Santa Margarita" after the king's sister, he sailed off the following day to the north-east where his reception by the Indians, in what was to become the State of Maine, differed sharply from that accorded him by those friendly early New Yorkers.

There followed a century of intense rivalry between the European powers, all of them driven by commercial hunger rather than colonial ambition. The early voyages were dedicated to the discovery of the sea passage believed to lead through the land-mass to the Indies and the Eastern lands which supplied the European luxury trade with its exotic merchandise; if the journey to Europe could be halved by a short cut, profits would at least be doubled. But as the astonished explorers penetrated farther up the rivers and onto the plains they began to understand the incredible wealth which lay at their feet. The reality of "American" trade supplanted the Eastern dream; furs from the Hudson Valley began to vie with spices from Cathay in the European market places. I have often thought,



Manhattan Island, discovered in 1524 by Verrazano, as it is today.

when driving through the marvellous country of New England, how awestruck the first travellers must have been at nature's huge abundance bestowed so liberally on those virgin lands. Even today there is a grandeur beside which the beauty of Europe seems crowded and almost tired.

While the Elizabethan British were busy in Virginia and the French, attracted at first by the great fishing waters off the Grand Bank, were opening up the north, the Dutch had thrown off the Spanish yoke and developed rapidly into a formidable maritime power. They persuaded Verrazano's narrows and sailed up the Great River which they named after Henry Hudson, an Englishman in Dutch employ who opened up the great valley still hoping that it would prove to be the long-sought-after North-West Passage. But immediate trade proved

the stronger magnet and in 1609 the Dutch, in their business-like way, founded the Dutch West India Company which established trading posts at Fort Orange in 1621 and New Amsterdam in 1626. That same year they concluded the first, and possibly most famous, of American real-estate deals by purchasing the Island of Manhattan from the Indians for 60 guilders' worth of "trading truck"—a bargain made apparently in kind rather than in cash, but an example which very few colonial powers were to follow, either in America or elsewhere.

One would have hoped that the great vistas which were opening up, the grandeur of the land and the promise of the future, indeed the very size of the New World, might have persuaded the Europeans to leave their lethal rivalries behind in the continent from which they had so confidently set out. The English Puritans, for example, who had settled Plymouth Colony in 1620, at first got on quite well with their Dutch

neighbours to the south. But relations soon deteriorated as commercial competition heated up. Moreover the Atlantic, far from shutting out European quarrels as so many had piously hoped, seems rather to have acted as a conductor for them. By 1660 when King Charles II rode triumphantly from Dover to his restoration, the Dutch and British were eyeing each other with the utmost suspicion across the North Sea. Charles did not much like the Dutch; they had not been helpful to him during the long years of his exile. Dutch obstinacy, trade rivalry and Charles's by now pathological dislike of them, as well as his pro-French bias, sent relations spiralling down until fighting broke out in 1663-64.

Whether to taunt the Dutch, or in a fit of unparalleled generosity, the King decided to present his brother, James, Duke of York and Albany, with the entire New Netherlands, by then a huge territory including the present State of New York and lands to the north-east

and south. It was thinly populated and poorly defended. When the British sailed in to claim the Duke's new lands, Peter Stuyvesant, the Dutch governor of New Amsterdam, surrendered to them on August 18, 1664, without a shot being fired. By the end of October they were in control of the entire territory. I used to believe that New York City—the rechristened New Amsterdam—and the State itself owed their names primarily to a geographical connexion with that county of the old country which breeds great cricketers; but not so, as the renaming of Fort Orange as Albany suggests. It was in honour of their new master, the King's brother, scarcely 30 years of age, who was now the owner of a slice of land destined to become the greatest wealth-producing area the world has known. King Charles, on being told of the capture of this Dutch possession, remarked laconically, "A very good town, but we have got the better of it and 'is now called New York.'" No

wonder the game of cricket never really caught on in the USA.

This is not the place to recount once again the sad story of the decline in relations between those Colonial States of New England, eventually to number 13, and Britain—increasingly viewed from across the Atlantic less as the mother country than as some kind of ugly sister intent on depriving the American Cinderella of her birthright. That great historian Samuel Eliot Morison wrote in his *Oxford History of the American People*: "If the American Revolution had produced nothing but the Declaration of Independence it would have been worthwhile." But of course it was one of the major turning points of world history. It produced great wars, and great men to fight and win them. For Britain the War of American Independence was, in some ways, the Vietnam of the 18th century: confused, unpopular and, in the end, inconclusive. Loyalists in America and pro-revolutionaries in England under-

mined the respective war efforts. When Lord North heard the news of Yorktown he exclaimed, "Oh God, it is all over"—little suspecting that something extraordinary was, in fact, just beginning. Lord North believed that the war should be ended and the independence of America recognized but it took him months of argument, and his own resignation, to convince King George that his policy was the only one possible. That much maligned monarch, it must be said, was more swayed by considerations of British politics and what he conceived to be his duty than by any real desire to maintain his hold over his awkward North Atlantic subjects, for whom he had little feeling.

The complicated peace negotiations which began in Paris in April, 1782, finally resulted in the event which is now to be celebrated—the Treaty of Peace, signed on September 3, 1783. It is a most remarkable document. The negotiations were concluded and the treaty signed by a Mr David Hartley, Member of Parliament, on behalf of His Britannic Majesty (described in the preamble as "The Most Serene and Most Potent Prince George, by the Grace of God, King of Great Britain, France (sic) and Ireland" etc, etc) and Messrs John Adams, Benjamin Franklin and John Jay on behalf of the United States of America (which, unlike King George, are not given any qualifying adjectives). It begins solemnly with the words, "In the Name of the Most Holy and Undivided Trinity"—an appeal to Higher Authority no doubt considered prudent in the light of the past history of Anglo-American relations, and perhaps also as an insurance against their future. The treaty states that His Britannic Majesty "acknowledges the said United States" (the 13 of them are then spelled out) "to be free, Sovereign and Independent States, that he treats with them as such and for himself, His Heirs and Successors, relinquishes all Claims to the Government, Propriety and Territorial rights of the same and every Part thereof."

Among other provisions of the Treaty, most of which are to be expected in such a document, one seems to me to be quite special. Article 8 states "The Navigation of the River Mississippi from its source to the Ocean shall for ever remain free and open to the subjects of Great Britain and the citizens of the United States." (My italics.) I would dearly like to have suggested that this should be the year in which Her Majesty's Ambassador in Washington, as representing the descendant of King George III, should attempt to exercise his rights under this and the other provisions of the Treaty, but alas, that particular provision was annulled by the war of 1812.

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THE COUNTIES

Bel Mooney's

SOMERSET

Photographs by Julian Calder

Somerset is my adopted county. I was brought up in Liverpool, and the landscape of my childhood was either that of the city river or of the north-west coast of England, with its wintry, corrugated beaches and razor-grassed dunes. My vision of ideal scenery was cast then—toughly—so that when my family moved to Wiltshire my teenage sensibility rebelled against the softness of southern fields and lanes. Devon, Dorset, Gloucestershire—I rejected them, finding the lines of the land too gentle, like the climate; in prejudice, you see, is rarely truth.

But then I discovered Somerset and I have returned to it. The county sits in the bend of England like a crusty croissant, and within its curve is all the variety of English landscape: rich agricultural land, yes, but the maw of Cheddar Gorge, too, the odd bleak coastline, and the poetic Quantocks. As for cities (and I am still a city lover) Somerset is dominated by two of the most beautiful small cities in Europe, Bath and Wells, which sit within its borders like twin representatives of the worldly and spiritual, the secular and the deeply religious.

Borders. Ah, that word forms a small hitch in this narrative. The praise must pause while I explain with great patience that Bath *is* Somerset. In 1974 one of those petty, unimaginative, bureaucratic decisions that so characterize modern Britain lopped off the northernmost tip of Somerset, tacked it roughly on to the Bristol area with all the skill of a demented surgeon, and called the Frankenstein monster thus created "Avon".

Now Avon is not a county. The Avon is a river and William Shakespeare is sometimes called the swan thereof. Avon also brings to mind cosmetics that are sold by neat travelling ladies with an eye to their commission. It is impossible to change in one clumsy move the habits of centuries, the sense of belonging, and the unconscious resentments against outsiders which is what the English counties mean to all those who inhabit them.

As you may have guessed, I live in the lopped off part of Somerset, on the edge of a valley just north of Bath. Bath has been written about so much that it would be superfluous to add more. All I will say is that it is the most perfect place to live for anyone who wants beauty as well as good shops, concerts, books, paintings, parks, jollity. I am only amazed and a little grateful that half the population of England does not immediately pack up and come



On Glastonbury Tor only the tower of a 13th-century church remains. In the foreground is the tower of St John's Church, built in the 15th century.

here, as we did. Outside the town itself are wonderful winding valleys like ours, distinguished by tiny villages which lack even the convenience of pub or shops. Our village is called Upper Swainswick, and for years our house was the Rectory. The Reverend John Earle, Professor of Anglo-Saxon at Oriel, lived here for 46 years until his death in 1903. In 1906 one of his sons wrote a poem, of which I have a copy: "In a fair vale of Somerset Facing where the Avon flows, There is a lovely village set Where life unnoticed goes."

The village church, St Mary the Virgin, has a lovely dogtooth Norman arch, a tiny medieval window over the pulpit showing St George and St Margaret, and one good brass (hidden under a rug in the sanctuary) showing a

Mr Edmund Fforde who died in 1439. Our house and the church overlook one of the most beautiful views in Somerset. If it sounds exaggerated, remember that I am a relatively new convert, and they are the most zealous.

It is no accident that I start here, in my own parish church. Country churches are my passion and Somerset is the county for anyone who shares that passion. As John Betjeman points out in his guide to parish churches, no county comes up to Somerset for medieval churches, three-quarters of which are Perpendicular (14th-16th centuries). Within a 25-minute pace of our house are the three churches of this parish—Swainswick, Woolley and Langridge—all very different, all pretty. Then in the next valley, hidden from the narrow lane is the tiny, secret

church of Charcombe. It is only about 50 feet long and very, very still, with the smell of damp and stone and flowers that magically brings to life the rectors' list, dating back to 1312. There is a monument inside the tower to Sarah, the sister of Henry Fielding, who was frequently a guest of Ralph Allen at Prior Park on the other side of Bath. Before I moved here from London I completely shared the uncomfortable, agnostic piety that made Philip Larkin remove his cycle clips "with awkward reverence". No longer. These churches around me, and the ones I have visited farther afield in Somerset, do not disconcert me any more; visiting them I feel rather like a recalcitrant teenager who after a long absence has returned to a familiar and comfortable home.

This valley is dominated by the broad back of Lansdown Hill, scene of one of the most crucial battles of the Civil War, for Somerset (except Taunton) remained staunchly Royalist until 1646. The heights of Lansdown, with such splendid views and strong historical associations, remind you yet again how monstrous it is to meddle with counties, their boundaries and names. For centuries phrases like "the men of Somerset" have had a deep tribal significance—and I believe it still exists. Bath, Wells, Glastonbury—nothing can remove or split up that triumvirate from this county's history, or reduce the pride of Somerset itself in its possessions. Avon has no history, and so no possessions—except on paper.

To travel south through Somerset, stopping at unfamiliar little churches along the way, is one of the most peaceful and (a deliberate paradox) stimulating ways of spending a day. And if you also take in the suburban sprawls of Taunton and Yeovil then so much the better, for no one who truly loves a particular county can be blind to the real necessity not just for parish churches amid the waving grass of their graves but for factories, shops and housing estates as well.

In pursuit of the literary as well as the architectural I made a pilgrimage to Nether Stowey, where Samuel Taylor Coleridge was staying when he wrote "The Rime of the Ancient Mariner", and where his reverie of "Kubla Khan" was broken by the famously anonymous "person from Porlock", who made his hefty, uncalled-for walk from the coast. Nether Stowey is a typical Somerset village, neither distinguished nor ordinary, neither fodder for the indifferent tourist in search of the exclaimably picturesque, nor ➤➤➤



Somerset

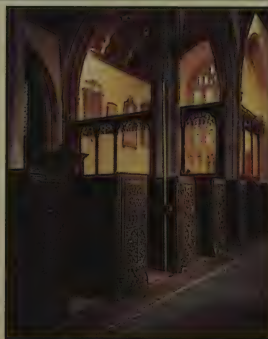
marred by development for the romantic-enthusiast who wants to view the very (plain) church door where Coleridge's *Mariner*, grasped with his skinny hand the unfortunate wedding guest. A little stream runs along the street between the pavement and the road, so that it has to be spanned by small bridges. Apart from Coleridge's cottage (disappointing), the church is all there is to see and, as is so often the case, you have to search for the memorable details. For me it was the memorial to Thomas Poole: "... a man not more distinguished for his masculine intellect than for integrity of life and inestimable qualities of heart. His originality and grasp of mind counter balanced the deficiencies of early education and secured him the friendship of some of his most illustrious contemporaries. William Davy, Southey and Coleridge

were his guests and conferred distinction by their visits to his native place. 8 Sept 1837 aged 72."

The sister-village, Over Stowey, lies at the foot of the Quantock hills. It must be because of these famous hills that the hamlets in this part of Somerset seem to be cut off, so untouched and still—you could not drive great motorways through the hills, even if there was somewhere for them to go, and the high land forms an obstacle to whatever profitable man-made developments might ruin the countryside. The church at Over Stowey had a couple of fine Burne-Jones windows, and memorials to Henry Labouchere (the great Victorian radical) and his daughter. A few miles away the dull little village of Stogursey is dominated by the enormous priory church of St Andrew, founded by Benedictine monks in the 12th century. It is an odd, vast, unhomogeneous place, at odds with the expensive ➤



The Church of St Andrew at Stogursey, founded in the 12th century. Right, bench ends in the Church of the Holy Ghost, Crowcombe, one of which is dated 1534. Far right, the various buildings of Brympton d'Evercy, constructed of Ham Hill stone.



Left, Wells Cathedral, begun in the 12th century. Below, the village of Langridge. Below centre, the Church of St Mary the Virgin in Upper Swainswick, where the author lives and the birthplace of the Puritan William Prynne.





Somerset

bungalows with teak doors and bottle glass windows that surround it. It was something of this century that most moved me there—one of those memorial plaques you see in almost every church throughout the country, which commemorate those who died in the Great War. It always makes me feel bitter, somehow, to see it described as a “roll of honour”; the appalling slaughter took from this small parish six Nurtons, nine Chilcotts, five Grad-dons, six Gunninghams, seven Paynes, and members of other families, too—about 200 men, whose names are now riddled with woodworm.

It is easy to feel melancholy after that, on a bleak November day, when you drive to the top of the Quantocks and stand there, whipped by the wind, staring at Somerset in all directions and even seeing beyond to Devon and Wales. The Bristol Channel is very near, not wild enough to be romantic, too wide and flat and grey and tame to elicit more than a shiver, but lit by a low, wintry light for all that. Because

you can see at once water, coast, hills, fields, towns and villages, you feel at the heart of England in a sense I have experienced nowhere else. The contrasts of that Somerset landscape, especially its unexpected harshness, always make me feel, very strongly, that this is *real*. For years I identified “reality” with city life—with people and their problems, and with politics, too. Reality dwelt on pavements; everything else was an escape.

Perhaps “escape” is the Cheddar Gorge on an August day, with thousands of people fantasizing for a few seconds that they are back beyond time, when the stalactites formed; it may also be the apricot elegance of the Royal Crescent. But reality is the roll of honour in Stogursey; it is the worn knights on tombs, with their feet on little faithful dogs; it is the climb up the Quantocks, which exposes you to the elements as ruthlessly as any northern hill. There you are forced to feel at one with all the successive generations who fought for a living from the land and the sea, who knelt in those carved pews: as vulnerable to love, fear and death as

we are, and hoping for some sort of immortality, even if only through the generations who would follow.

This could easily become a catalogue of places to visit because, remember, I am still discovering Somerset. Go to Bruton, where the church tower is so fine it stands out even in a county rich in them, and where in the chapel at Hugh Sexey’s hospital (a Tudor masterpiece) bored choirboys sat in the light of clear windows and carved their initials in the oak: “YG 1694, RC 1771”. Where else in the west can you also wander into one of the finest art galleries in England, the Bruton Gallery, with its shows of Rodin! Crowcombe has the most wonderful bench-ends in the county; at Brympton d’Evercy the combination of great house, bellcote and tiny church, all built in golden Ham Hill stone, must be one of the most precious sights in England, let alone Somerset; Mells, Wells, Castle Cary, Montacute... the list grows. Walk to the weird volcanic coast at East Quantoxhead and you will forget you ever imagined Somerset a soft, cosy place.

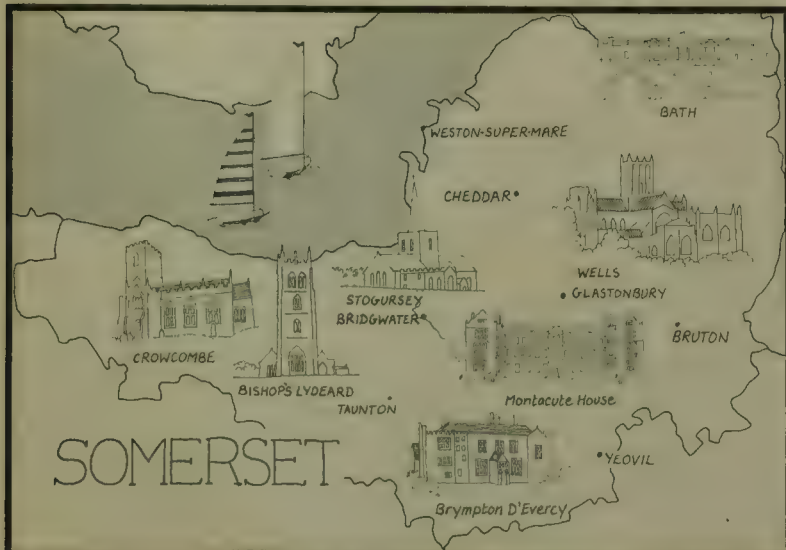
Let me mention one more pilgrim-



Above left, the Somerset coast at East Quantoxhead. Above, the tower of St Mary Magdalene Church, Taunton.

age, a combination of the literary and the religious—one I made on a sunny autumn day with a dear friend and neighbour. I might just have moved to Somerset to be near the ghost of T. S. Eliot, whose ashes are buried at East Coker in the church where his ancestors worshipped and after which he named the second of the “Four Quartets”. Eating Mars Bars we walked up the path to the church, entered and examined the neat, classical plaque that bears Eliot’s name, the wish that we might pray for him, and the lines, “In my beginning is my end, In my end is my beginning”. I thought, with a smile, that Eliot would have loved the ordinariness of it all. I do not mean just the Mars Bars, although I like to think he would have approved such attention to the stomach on a day spent in Somerset country churches.

Eliot chose East Coker as the place for his permanence because it was there that his family originated before the leatherworker, Andrew Eliot, sailed for New England in the middle of the 17th century. St Michael’s Church is unprepossessing, and it is fitting that the modest man who is arguably the greatest poet of this century should choose it. The opening section of “East Coker” celebrates the cycles that carry ordinary men and women into a form of immortality, or continuity at least; cycles of life and death which transform the life of the individual, fitting him into the larger pattern. “Home is where one starts from,” he says, and Somerset has become my home. It is by knowing that, and moving out from there that I can begin also to understand Eliot’s “old stones that cannot be deciphered”—the old stones I find in Somerset, its houses, cottages and churches ●



Somerset

Area

750,000 acres

Population

429,000

Main towns

Taunton, Yeovil, Bridgwater

Main industries

Agriculture, aviation, leather manufacture, packaging, tourism



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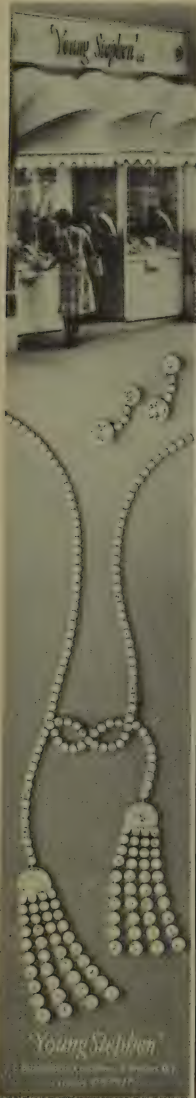
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Sargent in perspective

by Edward Lucie-Smith

A new book, *John Singer Sargent*, published on April 14 by Phaidon Press at £50, displays the work of the painter whose portraits, though justly famous, are only one example of his versatility.

Carter Ratcliff's huge, magnificently illustrated book is the first to do something approaching real justice to an artist whose reputation has been ambiguous until recently. Even the exhibition held in 1979 in Leeds and at the National Portrait Gallery was not in itself quite enough to restore Sargent to the place in the artistic pantheon which he deserves. The chief reason was that, understandably enough, it concentrated on the portraits which made Sargent's fortune and then became his Nemesis. Turning the pages here, the reader is first struck by the variety of Sargent's *œuvre*. The portraits do indeed form an important part, but there are also subject-pictures like *El Jaleo* and *Carnation, Lily, Lily, Rose*, plein air oil-sketches, the Symbolist murals in the Boston Public Library, and the dazzling watercolours he made on his travels. Some may strike one as vulgar, but very few strike one as dead.

Sargent was the child of cultivated American parents. He was born in Florence in 1856 and educated in Europe. He got his professional training in the atelier of the leading French Salon painter Carolus-Duran. As a young man he oscillated between worldly ambitions for success in the Salon, and the revolutionary Impressionist milieu. The scandal caused by his portrait of the American-born French socialite Madame Gautreau, shown at the Salon of 1884, did not necessarily precipitate his almost immediate removal to England but it did help to change the course of his career. Though Sargent's work was at first sniffed at in London as being, as *The Spectator's* anonymous critic wrote, "the ne plus ultra of French painting, or rather the French method as learned by a clever foreigner in which everything is sacrificed to technical considerations...", he soon established a lucrative practice as a portraitist, especially among the newly rich. It was not long before he was the true laureate of the late Victorian and Edwardian ruling class.

As Carter Ratcliff makes plain, part of Sargent's success lay in his instinct for adapting the formulae invented by his 18th-century predecessors Gainsborough and Reynolds. This prompts a comparison which the book does not in fact make: to Lutyens, who was to the architecture of the period very much what Sargent was to its painting. Like Lutyens Sargent was not only

eclectic, but also highly conscious of his place at the end of a long tradition. He made his sitters aware of this fact, too: they tend to inhabit his grand conceptions with a certain unease, wondering at the last moment if they are really worthy of the honour. In this respect they are very different from the men and women whom Reynolds portrayed. Sargent's portraits glitter, but the fires within burn rather unsteadily.

The artist used these commissions to finance a great deal of other work, much of it little known even now because it remained in his studio and was then in the hands of his family.

These things, painted *con amore*, are starting to attract attention now that Sargent has been long enough dead to be forgiven for his worldly success. They show not only his love of the art he practised but the fact that he absorbed the lessons of Impressionism more thoroughly than he has ever been given credit for—though it is the Impressionism of Manet, with its debt to Velasquez, that he inclines to. This book brings together many works difficult to see in the original, and shows that Sargent is fully worthy to be ranked with another American expatriate: James Abbott McNeill Whistler. ●



Right, *Paul Helleu Sketching with His Wife*, 1889; oil on canvas, 26½ by 32½ inches.

Top left, *Capri Girl*, 1878; oil on canvas, 17 by 12 inches. Top right, *The Sirwell Family*, 1900; oil on canvas, 67 by 76 inches. Above, "Thou Shalt Not Steal", 1918; watercolour on paper, 21 by 13½ inches.



THE FAMOUS GROUSE
COUNTRY OF ORIGIN - SCOTLAND. NOTED FOR
ITS CHARACTER AND DISTINGUISHED APPEARANCE



Quality in an age of change.

Museum pieces from Royal Brierley

by Ursula Robertshaw

The many admirers of Royal Brierley Crystal may be unaware that though that name dates only from the 1930s the firm itself is three centuries old. To collectors of antique glass it is better known as Stevens & Williams; the word Brierley comes from the factory's location on Brierley Hill, near that traditional centre of English glass-making, Stourbridge.

The present glass works has been on the same site for nearly 250 years, and only three families are involved in Royal Brierley's history. The firm has been in the hands of the third of these families, the Williams-Thomases, for six generations, since 1819.

The original Moor Lane glass house at Brierley Hill was built in about 1740 and was operational until 1870, when new buildings were erected on adjoining land. Attached to the factory today is a museum containing a remarkable collection of early English lead glass formed by Colonel Williams-Thomas, the present chairman of the firm, and of crystal and other glass made by Stevens & Williams. This includes some of the most beautiful and interesting pieces made in the 19th and early 20th centuries, fit to stand beside the products of Tiffany and Gallé—we illustrate two. Many new techniques were evolved or explored: threaded glass, *verre de soie* or silk glass, moss agate glass, Silveria (an iridescent form), Caerleon (which imitated Roman glass) and alabaster glass are among them. In addition very many commemorative pieces were made—no fewer than 39 for the coronation of Edward VII in 1902, for example—and these, too, appear in the museum.

In 1955 the decision was made to stop production of coloured glass in order to avoid colour pollution of the clear lead crystal on which the firm was from now on to concentrate and upon which its prestige now rests. The elegant silver-mounted claret jug illustrated, richly cut in a graduated geometric pattern, is a fine example of both the glassmaker's and the cutter's art and typical of the modern products.

Royal Brierley are now also making a small Museum Collection, each piece of which is a reproduction of glass in the firm's museum. Each item is in an edition of 2,000. We illustrate two pieces from this collection: a Georgian wine glass, available in two sizes, which is cut in a honeycomb pattern and which has an ogce-shaped bowl, a late 18th-century development from the earlier conical bowl; and a glass tray or salver which would in the 18th century have been used for the presentation of sweetmeats at dinner. Also in the collection so far are a decanter, matching the wine glasses, a wine-glass cooler, and an impressive covered goblet.



KIM SAYER



Top, Museum Collection crystal tray, £66.70; and wine glass, £57.60; silver-mounted claret jug, £125.60. All at Harrods. Above left, silver deposit cameo vase, 1880; above right, carved glass vase by Will Northwood, 1885.

Looks for summer

by Ann Boyd. Photographs by Perry Ogden.

There is an almost unlimited choice of looks for this summer. You could engulf yourself in the shapeless layers of the Japanese designers, teeter on the high heels and in the straight skirts from Paris or keep cool in minimal linens from London and New York.

If your look is an uncluttered one, then you are in luck as there is a lot of unadorned simplicity around. One of the best things to have in your wardrobe is a simple suit. The jacket can be in one of the new loose shapes or a classic blazer.

One of the smartest of the blazer suits and also one of the most reasonable comes from Next, who have 118 shops throughout the country. We photographed it in cream with a white V-neck double-breasted blouse underneath. Don't be afraid to try cream and white together, they go beautifully. The suit is also available in black and as Next sell all their pieces separately you need not have a matching top and bottom. The cream jacket worn with the black skirt, or vice-versa, looks smart. ➤➤➤



HAIR BY HIRTA KELLER AT ELUSHIEN. MAKE-UP BY MAUDIE JAMES

White linen top by Lumière, £28, sizes 8-14, in white only, from Way In Harrods, Knightsbridge, SW1; The Vestry, South Molton Street, W1; Campus shops at 23 King Street, Aberdeen, 3-5 Gibson Street, Glasgow, 42 Grousemarket, Edinburgh, 11 Victoria Street, Nottingham, 44 The High Street, Oxford. Black polyester/cotton trousers by Next, £14.95, sizes 8-14, also in marble, cornflower and geranium from all branches of Next.



Cream double-breasted pure wool jacket, £54.95, sizes 8-14, also in black and taupe. Cream pure wool skirt, £24.95, sizes 8-16, also in black and taupe. White double-breasted polyester/cotton blouse, £10.95, sizes 10-14, also in black and geranium. All from Next, 9 South Molton Street, and branches. Narrow grey suede belt by Mulberry, £9.75, from the Mulberry Shop, 11-12 Gees Court, W1, and Harvey Nichols, Knightsbridge, SW1. Paste brooch, £12.50 from Butler & Wilson, 189 Fulham Road, SW3.



Peach cotton jersey top by Issey Sport, £38, sizes 8-14, also in turquoise and lemon from Memphis, 55 South Molton Street, W1; Graffiti, 21 Beauchamp Place, SW3. Peach glass drop earrings, £38, from Butler & Wilson.



Black V-neck sweater in 100 per cent silk, £29, sizes S, M, L, also available in cream, fuchsia and blue, from Harvey Nichols, Knightsbridge, SW1. Black Wayfarer sunglasses by Ray-Ban, £27.50, from Browns, South Molton Street, W1; Harrods, Knightsbridge, SW1; Bazaar, 98 Mitchell Street, Glasgow; John Trotter, Castle Street, Edinburgh. Bow and drop silver and gold earrings, £20, silver "ball-bearing" bracelet, £23, both from Butler & Wilson.

Looks for summer

One of the best "colours" for summer is white and one of the best summer suits is from Stephen Marks in cool, white linen. The short, loose jacket is extra plain with a fly-buttoned front.

Summer white is dramatic and smart worn with black. A white linen top with black cotton trousers is an easy combination for day, but with a paste buckle and black velvet ribbon belt, this one found in a country market, looks glamorous enough to wear in the evening.

Knitwear plays a strong part in this summer's look. I have chosen two sweaters, both simple. The V-neck black one is knitted in 100 per cent silk, but because it comes from Hong Kong costs an extremely modest £29. The other is a fairly chunky white cotton knit and is marginally cheaper at £24.95.

If you find black and white too stark for summer, soften them with a touch of peach. Cacharel's soft cotton skirt can be worn with almost any of our summer tops; while the cotton jersey top from Issey Miyake gives a taste of the Japanese loose look.

Lengths this summer again depend on the shape of what you are wearing. Full skirts can be mid-calf or longer; straighter ones can be just below the knee or at the top of the calf. Trousers, if they are straight and full, can be chopped off just above the ankle, straight and narrows can be ankle length.

Since accessories can be almost as important as the clothes they go with, we shall offer some recommendations for the summer in next month's issue ●

Ann Boyd is Fashion Editor
of *The Sunday Times*.



White cotton round-necked sweater by Monsoon, £24.95, sizes 8-14, also in pink, turquoise, lilac, aquamarine, red and lemon from Monsoon, 23 The Market, Covent Garden, WC2, 54 Fulham Road, SW3, Unit 1, Upper Borough Wall, Bath, 14 Rose Crescent, Cambridge and all Monsoon branches.
Peach cotton button-through skirt by Cacharel, £38, sizes 6-14, also in white, ice blue and grey from Liberty, Regent Street, W1.



White suit with round-necked jacket and button-through skirt in 100 per cent linen by Stephen Marks, £115, sizes 10-14, in assorted colours from Friends, 193 Sloane Street, SW1; Cane 170, Walton Street, SW3; Pastures New, Great Shelford, Nr Cambridge; Clare Gowns, Newport, Gwent.

Spring-Summer.

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The secrets of a Roman site in Rumania

by Michael Dawson

Excavations in Sarmizegetusa suggest that this ancient Roman capital may have been abandoned suddenly in the fourth century. The author joined a team of archaeologists at the site and describes the latest findings.

Of all the Western provinces of the Roman Empire, Dacia (enclosed by the borders of modern Rumania) has probably the best preserved range of Roman buildings and therefore offers enormous potential to the archaeologist. Last summer it was my good fortune to be invited to join excavations led by Professor Hadrian Daicoviciu of the Muzeul De Istorie Al Transilvaniei Cluj-Napoca at the ancient Roman capital of Sarmizegetusa, where excavation began in the 1920s.

Ulpia Traiana Sarmizegetusa, at first called Colonia Ulpia Deducta, is the full title of the colonia established by the soldier-emperor Trajan in AD 107 after two brief and bloody wars against the Dacian king Decebalus in 101-103 and 105-106. These are the wars illustrated by Trajan's Column in Trajan's Forum, Rome. Indeed so important is Trajan's Column that it is our best single piece of evidence for the conduct of a military campaign of the first and second centuries AD. The column is only one aspect of Rumanian archaeology's good fortune—the historical sources Dio Cassius and Eutropius both describe the annexation of Dacia, while excavations at Sarmizegetusa and other sites have yielded such a wealth of statuary and stone inscriptions that it has been possible to identify historical events in the archaeological record.

The reason for the considerable survival of such monuments is due entirely to Rumania's unique position during the so-called Dark Ages after the Romans' official withdrawal from the province by Aurelian in AD 272. Evidence from fifth-century Transylvania in the cemeteries of Sintana de Mures, Apahida and Sameseni suggests the growth of mixed communities of Free Dacians, Sarmatians and Daco-Romans which were not based on Roman towns. Apart from these cemeteries, evidence for this period is sparse—for Sarmizegetusa we have only a charter from the ninth century and there is no late, datable material from the city itself. Further, the walls of buildings in Sarmizegetusa are often found collapsed without evidence of burning or extensive weathering of the uppermost courses. This has suggested to some archaeologists the possibility of the city's final destruction by earthquake, probably in the fourth century.

There is no precise dating evidence available for this catastrophe, though last year Dr Dorin Alicu exposed a later drainage system imposed upon the ruins of the Decurian's house.

The colonia of Sarmizegetusa, as distinct from old Sarmizegetusa, the capital of Decebalus in the seclusion of the Orastie Mountains, is situated in the centre of a wide glaciated valley in the middle of western Transylvania. It is now the site of a small village and has an excellent museum containing artifacts from excavations conducted over the past 20 years. The museum in the nearby town of Deva houses material from Professor Constantin Daicoviciu's explorations of the 1920s. The museums and the site of the excavations are open to visitors all the year round.

So far the sites of 11 temples have been excavated, although the position of the Mithraeum and the temple of Diana to the north are only approximately known following destructive excavation in the 19th century. Those dedicated to Liber Pater, Aesculapius and Hygia and the temples of Silvanus, Hercules and Diana are the greatest. They are found on the south side of the city outside the walls, which enclose an area of 32.4 hectares. All four temples were dedicated in the early years of the second century and were probably destroyed by the Sarmatians in the documented raid of *circa* AD 170. Adjacent to the temple of Silvanus lie two glass kilns excavated by Dino Pop in 1981; it is quite possible that these kilns were used to produce small votive intaglios that have been found in the temples themselves. Immediately to the east lie the great amphitheatre, the gladiatorial school and the temple to Nemesis, the goddess of retribution. The amphitheatre is 4 metres high and estimates of its seating capacity have given rise to theories about the population size of Sarmizegetusa.

Within the walls the best preserved buildings are those excavated by Constantin Daicoviciu: the temple of the Augustales and the Forum immediately to the north.

Current excavations are taking place both inside and outside the walls of the city. These walls are in places 3.5 metres high and, although partly buried, are visible where they have been incorpor-



One of the early rubbish pits, forming the foundations of the excavation site.

ated into walls of houses to the east of the city. These particular stretches of wall were rediscovered in the early 1970s by Dr Dorin Alicu, who visited all the houses in Sarmizegetusa in the search for re-used inscriptions. He found some 30 re-used slabs which he bought for display in the local museum. The excavations last summer were conducted beyond the walls on the west side to locate the cemetery which, after local people found material in their plough soil, was believed to have flanked the west road some 300 metres from the south-west corner of the city. The Rumanians were hampered in their search for the site by the prohibitively expensive cost of aerial photography and by the lack of accurate and reliable maps. Efforts to find the cemetery consisted of trenching areas north and south of the road until in early August burials of the second century were discovered north of the road.

Not far from the cemetery but closer to the walls and the east gate was the excavation of a building technically called Extra Muros 23—the 23rd site to be excavated beyond the city walls. The corner of this building had been exposed by drainage operations in 1980, and a limited excavation in 1981 had revealed a kiln-like structure set into the concrete floor of what appeared, from the wall lines in the surrounding meadow land, to be a large rectangular building. In 1982 it was decided to extend the previous year's excavation; a 10 by 5 metre trench was opened and the faces cut by the drainage ditch were straightened and cleaned to gain some idea of the archaeology of the building, and the size of the problem to be faced.

A coherent picture of the building's development soon emerged. Some time after the establishment of the colonia, Extra Muros 23 was built on top of three refuse pits. These shallow pits 25 metres beyond the vallum were dug, at most, only 60 centimetres into the natural clay, when presumably there was little pressure on the land. The foundations of the two substantial mortared stone walls exposed in 1982 were dug some 10 centimetres into the consoli-

dated-refuse and the natural clay, cutting through 60 centimetres of top soil and rubbish. Building in such a situation necessitated the laying of a cobbled surface outside the north wall. Six rooms were identified within these walls and in the 1983 season it is hoped a contour survey of the surrounding area will define the rest of the building.

It had a varied history; as expected there was a destruction layer of burnt debris which may be only tentatively ascribed to the Sarmatian raid. If this is correct, the raid occurred before Extra Muros 23 was completed, for the destruction debris, although it contains burnt roof tile, pre-dates any floor in the building and is used later as the foundation for the concrete floor laid in room 5. A fine soil layer suggests a period of dereliction before this floor was constructed. Presumably the construction represents the second and successful attempt to complete the building, and once completed it was maintained and altered when necessary. The floor in room 5 subsided 8 centimetres in the centre of the room and was replaced. At possibly the same time the wall in room 3 was replastered for the first time. Later a kiln was inserted into the floor of room 3 with the flue stoked from the east corner of the room, unfortunately cut by the drainage ditch. The kiln marked the last phase of adaptation of Extra Muros 23 for after this the building fell into disuse.

The date of the demise of this building has not yet been ascertained, though the internal wall in room 3, at least 3 metres in height and constructed from mortared stone with horizontal tile courses every 20 centimetres, has collapsed entirely and may bear out the earthquake theory. Additionally, many of the roof tiles from the local tiliery were found complete or broken only once, with no sign of compacting by subsequent use of the site.

All excavation was undertaken by local labour, supervised by Rumanians from Cluj Museum and aided by British students on an exchange arranged by Professor Daicoviciu of the museum.

Over the border

by David Tennant

With great dexterity the muscular men, some young, some of more mature years, wielded the huge, colourful banners. They represented the Weavers, the Fleshers, the Hammermen and the Merchant Company among others. As each finished the complicated ritual a roar of approval went up from the huge crowd packed into the flag bedecked Market Place at Selkirk. The ceremony was the Casting of the Colours, dating from the early 16th century, part of the Common Riding at the Royal Burgh of Selkirk in the heart of the Scottish Border country, which is held on the third Friday of June each year. The elected Standard Bearer, who must be Selkirk-born and a bachelor, carries the Town Flag around the Burgh boundaries on horseback, followed by a retinue and procession which last year numbered over 400. It all begins at dawn with local bands parading through the streets with, it seems, much of the population following, singing the song "Hail Smiling Morn". The whole day is then given up to varied events.

Selkirk is only one of a dozen Border towns that hold Ridings and associated festivals annually from June to August. They are all traditional, happy occasions (with appropriate solemnity when required), very much part of community life and not just dubious events for the benefit of the tourist. But visitors are made most welcome.

Tradition plays a big role in this lovely, mellow part of Scotland with its rolling hills, great forests, herds of grazing sheep, trim townships and picturesque villages through which flows the beautiful Tweed, still one of the finest salmon rivers in these islands. Drive along the uncluttered roads or take to the many hill paths on foot to appreciate its tranquil atmosphere to the full.

It was not always so, for the Borders saw some of the bloodiest feuding and fighting in Scotland's long history, with invading armies out to conquer and raiding families set for plunder or simple revenge sweeping back and forth from the "enemy" England. Not surprisingly castles and keeps proliferated and many are still extant, such as sombre Hermitage in Liddesdale or tall Niedpath outside Peebles.

Side by side with this belligerence religion flourished, as the magnificent ruins of great abbeys like Melrose, Kelso, Jedburgh and Dryburgh—where Sir Walter Scott is buried—testify. When the fighting and squabbling finally stopped the great families started to build themselves noble mansions or extend their castles.

Oldest of them all, Traquair House at Innerleithen, dates from the 12th century. Still lived in, it has played host to many monarchs. Its great iron gates were closed in 1745 and it is said they



Traquair House claims to be the oldest continuously inhabited home in Scotland.

will never be reopened until another of the House of Stuart sits on the throne.

Mellerstain, 5 miles from Melrose, is the finest Adam house in Scotland, palatial in its extent with exquisite tapestries and a superb library. Close to Kelso is Floors Castle, Scotland's largest house, another Adam creation added to and extended by W. H. Playfair. It is the seat of the Duke and Duchess of Roxburghe who last year opened a hotel at Sunlaw House, a fine baronial mansion a short distance away. Just outside the market town of Lauder is Thirlestane Castle whose extensive and most impressive restoration is now more or less complete. It is set in spacious parkland and its interior has some of the most beautiful carved ceilings in this country. Here, too, is the Border Country Life Museum.

No visit to the Borders would be complete without a call at Abbotsford House near Melrose, the home and very largely the creation of Sir Walter Scott who died there 151 years ago looking out across the garden to his cherished River Tweed. Much of it has been kept exactly as it was in his lifetime, including the study where many of his novels were written. His collection of historical mementoes includes Montrose's sword, Rob Roy's gun and Bonnie Prince Charlie's quail.

Not far away and virtually in the grounds of Melrose Abbey is Priorwood Garden which has an extensive dried flower section and an orchard of "Apples through the Ages". From here there are splendid views of the Eildon Hills whose twin rounded peaks dominate much of the landscape in the central Borders area. The tourist board issues a useful brochure, *Gardens and Historic Houses*, giving full details.

Good quality tweed is synonymous with the Borders, though the name derives not from the river but from a misinterpretation of the local word for the cloth—"tweel". It is on sale everywhere but some of the finest examples can be bought in the shop at the interesting Museum of Woollen Textiles (including knitwear) at Walkerburn, a mill

village between Peebles and Galashiels.

The area has long been renowned for its excellent fishing not only in the Tweed itself but in its many tributaries, and in the lochs, of which St Mary's, beloved of Wordsworth, is the only one of any size; and there is fine sea angling along the Berwickshire coast.

The region has 18 riding and pony trekking centres, 17 golf courses and a network of country and hill paths ideal for the walker. Accommodation ranges from larger hotels (the 140-bedroom Peebles Hydro, face-lifted and modernized, is the biggest) to many bed-and-breakfast establishments offering good, homely comforts at modest prices. I stayed in the Dryburgh Abbey Hotel, a stone's throw from the ruins and with the Tweed at the bottom of the extensive grounds. Red sandstone and Scots baronial in style, it is comfortable and friendly without too much formality. Half-board rates are £30 to £35 a day.

Self-catering holidays are popular in the area and there is a wide selection of accommodation from apartments in country-house conversions to isolated cottages in lovely surroundings. Of the agencies which market these I was impressed with Holiday Cottages in Scotland, based in the pleasant village of Lilliesleaf. All their properties are thoroughly inspected and the cost ranges from £40 a week for a one-bedroomed cottage in low season to £170 a week for a three-bedroomed house in the peak weeks.

All too many visitors from England rush through the Borders heading for Edinburgh and the Highlands. But this delightful region amply repays a much longer stay even if you have never cast a line in your life. ●

Borders Tourist Board, PO Box 16, Galashiels, Selkirkshire (tel 0750 20555). Holiday Cottages in Scotland, Lilliesleaf, Melrose, Roxburghshire TD6 9JD (tel 08357 424). Dryburgh Abbey Hotel, Melrose, Roxburghshire TD6 0RQ (tel 089682 2261). Sunlaw House Hotel, Kelso, Roxburghshire TD5 8JZ (tel 05735 271).

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Infra-red astronomy

by Patrick Moore

The early morning of January 26, 1983, was an important one astronomically. At 2.17 am IRAS, the Infra-Red Astronomical Satellite, was launched from the Vandenberg Air Force Base in California. The take-off was perfect and before long IRAS was settled in its orbit, moving round the Earth at a height of about 560 miles in 103 minutes.

Exact timing was essential: the "launch window" lasted no more than 12 minutes because IRAS had to be put into a very particular kind of path, carrying it over each pole and therefore staying close to the demarcation line between the sunlit and night hemispheres of the Earth. The advantage of this "sun-synchronous" orbit is that the satellite is lit for most of the time and can draw power from its solar panels.

The IRAS satellite—the latest of its kind and much the most sophisticated to date—was a combined American-Dutch-British experiment and was controlled from the Rutherford Appleton Laboratory at Chilton in Oxfordshire. The information collected during each orbit was stored on tape and played back each time IRAS passed over the Chilton area. The altitude was also carefully worked out. If IRAS moved at a lower level there would be trouble from the upper part of the Earth's atmosphere, but if it moved too high it would be affected by the zones of radiation surrounding the Earth known as the Van Allen zones. The 560 mile orbit was the best possible compromise.

Unfortunately IRAS could not be expected to continue functioning for more than about 200 days, partly because of the nature of its main instrument, a 22.4 inch infra-red telescope. This looks rather like an ordinary optical telescope. The radiation in the IRAS instrument is collected by a curved mirror, directed on to a second mirror and then back to the detectors through a hole in the main mirror. It does not produce a visible picture because infra-red radiation does not affect the eye. It may be called "heat", its wavelength being longer than that of visible light but shorter than that of radio radiation. By these standards a telescope at room temperature would be effectively white-hot and would completely mask the much weaker infra-red radiation coming from the sky. Consequently there has to be a very efficient cooling system. Liquid helium is used, which has a temperature of -455°F , only 2° above absolute zero (the coldest temperature possible), and this is enough to lower the temperature of the equipment to about 10° above absolute zero. However, the liquid helium inevitably boils away so the lifetime of a telescope like that of IRAS must be short.

The main function of IRAS has been to carry out an infra-red survey of the entire sky, increasing the number of known sources to many thousands. Its work complements that of UKIRT (the United Kingdom Infra-Red Telescope) and other Earth-based telescopes, and will enable the ground-based work to be carried on with maximum efficiency long after the satellite has ceased to function.

There are, of course, infra-red sources in the Solar System, but the main work of IRAS is concerned with objects far beyond the Sun's family. For instance, there are infra-red sources deep in the Great Nebula in Orion which are quite invisible optically because they are concealed by the material of the nebula itself.

There are also vast clouds of molecules in the Milky Way. These molecules range from hydrogen to water, ammonia, carbon monoxide and even simple organic molecules such as formaldehyde. They are extremely cold (often no more than 10° above absolute zero) and may well be in the early stages of collapse, so that eventually stars will form in them.

There are also red giant stars with dusty shells, of which the most famous example is Betelgeux in the upper left of the Orion pattern—some 15,000 times as luminous as the Sun and large enough to contain the entire orbit of the Earth. Then we find stars of a different type, which have come to a late stage in their evolution and have shed thick layers of dust which are opaque enough to block out all the direct light from the old star itself; however, the starlight is converted to infra-red as it reaches the surrounding dust. There are also very young stars, which are also surrounded by dusty shells but are in the process of blowing them away; and there are dark "globules", irregular in outline, which seem to be proto-stars.

The Sun lies well away from the centre of the Galaxy; the distance between the centre and ourselves is about 33,000 light-years. The galactic centre lies beyond the lovely star-clouds in Sagittarius, which block out visible radiation but not the infra-red.

The infra-red survey of our Galaxy carried out by IRAS should be almost complete, so that few important sources will escape detection. Infra-red radiations can also be picked up from external galaxies, and will help in pinpointing star formation there; this in turn will help us to understand the way in which the galaxies themselves evolve.

What of the final fate of IRAS itself? After it ceases to function sometime during this summer it will remain in orbit for a while; eventually it will fall back into the denser atmosphere and be destroyed, though there is no fear that it will land intact and cause damage. Its 200 days of active life will have been well spent ●

The new Maestro family

by Stuart Marshall

Metro ensured British Leyland's survival as a volume car producer. Maestro should provide it with a means of returning to profit. It is a very good car, not just by the standards of British-assembled vehicles but by those of Europe generally.

There is already a family of Maestro cars, not a single new model. All have the same five-door hatchback bodies (a four-door saloon with a boot is coming) but there is a choice of two engines, four transmissions and many different levels of trim.

The engines are a still further developed version of the well-worn 1.3 litre used in Metro and a 1.6 litre evolved from the Maxi's overhead camshaft unit. The transmissions, bought from Volkswagen, are four- and five-speed manual gearboxes with ratios to suit the buyer's requirements. Thus there is a straightforward four-speed, a 3+E (effectively a three-speed box with a high, overdrive fourth), a five-speed with a "tall" economy top and a close-ratio five-speed, the last fitted only to the MG Maestro.

Electronic engine management is claimed to give Maestro's carburettor engines the efficiency of fuel injection without the cost. A microprocessor regulates the automatic choke, cuts off fuel on a trailing throttle and reduces idling speed. All Maestros are economical, none more so than the 1.3 HLE. This has the 3+E gearbox and could reward a light-footed driver with an average consumption of around 50 mpg on a journey. At a constant 56 mph it returns 60.5 mpg.

BL have gone in for electronics with Maestro, which is the first European volume-production car to be equipped with voice synthesis.

Maestro looks most attractive and is unlikely to be confused with any other car in its class such as the Ford Sierra, Renault 18 or Fiat Strada. The glass area is enormous, giving a light interior and outstanding visibility. All but the cheapest ones have self-coloured polyurethane body shields in the front

and back that minor impacts leave unmarked. For the first time BL have produced a front-wheel drive car with conventional coil spring suspension instead of Hydrolastic or Hydragas. Steering is by rack and pinion.

I sampled four Maestros in Spain. First I tried the economy model, the 1.3 HLE. One has to forget about top gear at speeds of less than 35 mph but this model runs up to 85 mph in third without any problem. Fourth is fine for the motorway—it is definitely an economy gear. An owner with a full load of passengers and a pile of camping gear on a roof-rack will be in third more than fourth as he heads for the West Country.

The 1.6 HLS felt much livelier than the 1.3 HLE on the main road along the Costa del Sol. For the climb up to Ronda I chose the MG Maestro. It flew up the mountain road, cornering confidently and feeling beautifully balanced. From Ronda to La Linea I swapped the MG for the most basic of all Maestros, the 1.3. The road is narrow and ill-surfaced for much of the way but the 1.3 impressed me most favourably. The ride is firmly comfortable, the handling precise and I thought the conventional four-speed gearbox suited the 1.3 engine better than the 3+E. Top gear could be held down to 25 mph in the villages; I found it a more relaxing car than the HLE which demands a lot of gear changing on a twisting road.

Trim and instrumentation vary throughout the Maestro range but even the basic 1.3 has plumply comfortable seats and rear passengers do as well as those in the front.

The only criticism of any substance I would make relates to the gear change. BL say the linkage is virtually the same as in a Volkswagen but it did not feel like that to me. But in fairness the cars had been run in on a circuit and the gearshifts had had little use. I expect they will improve with mileage.

Maestro is keenly priced. The basic 1.3 costs £4,555; the economy special 1.3 HLE is £4,955 and the luxury Vanden Plas £6,395. At these prices anyone seeking a mid-sized hatchback will find Maestro a good-value package. There is no better reason for buying British ●



The Austin Maestro is attractively different and a potential best-seller for BL.

Ideas for a bank

by Nancy-Mary Goodall

Banks in gardens may be due to the natural lie of the land, to the levelling of sloping ground, for example to make a terrace or a formal garden, or as the result of excavating for a pool. There are also often banks at the sides of a drive and around outbuildings and yards.

Even flat gardens sometimes have banks, where contouring has been done to give some variation or to hide something ugly. I recently advised on a garden where a path had to be hidden. It was decided to sink it and to pile the soil, excavated for the foundations and from some building work, into a long, shallow bank on the garden side. It will be planted with large shrubs such as lilac, philadelphus, cotinus, shrub roses and a few evergreens and will lift them up a foot or more—quite high where the human eye-line is concerned. You can similarly hide a parking space, as cars are only 4 to 4½ feet high. When moving earth it is wise to see that there is drainage at the lower level, and make sure that the topsoil stays on top.

The easiest solution to a problem bank may be to grass it over and keep it mown. This works well if it is shallow and slopes down from a lawn, but most

mowing machines are not too efficient on steep ground and it may be worth investing in a hover mower that floats on a cushion of air. An awkward, straight bank is sometimes found half way across an old lawn where it was once levelled for croquet or lawn tennis. The temptation is to turn it into a long thin rockery which totally fails to convince as a natural outcrop. It would be better either to flatten and curve the bank into softer lines that are easy to mow or to replace it with a retaining wall, as a ha-ha minus the ditch.

A retaining wall, stoutly made on a slight batter with drainage holes so that water does not collect behind, is often a good alternative to a bank. It gives you more flat ground space and if south-facing makes a good warm background for flower beds or a seat. In certain positions a keen gardener could grow rock plants on the top and trailing over the edge, using the strip along the wall as a raised bed.

A grass bank, left rough and mown only a few times a year, could bridge the gap between lawn and woodland or where a country garden merges into fields. If not too dry it could then be planted with daffodils and primroses or treated as an Alpine lawn and filled with wild flowers. In isolation, surrounded by paths and flower beds, a

grass bank can look like nothing so much as a small railway embankment, and rather than trundle the lawn mower to it once a week one can look for other answers. A bank in my own garden has been converted into a wide flight of shallow steps with plants growing in holes left at the backs of the treads.

If a bank is in an unimportant position in shade you could plant the whole thing with one strong evergreen and forget about it. Suitable plants would include ivy, a small- or large-leaved periwinkle, Rose of Sharon (*Hypericum calycinum*), London Pride (*Saxifraga umbrosa*), or the rampageous but pretty *Campanula poscharskyana*. On an acid soil you could use the partridge berry, *Gaultheria procumbens*, a low-growing American shrub with small white bells followed by red berries in winter. Heathers will clothe a sunny bank on acid or neutral soil but I fight shy of them; like rock gardens they can look terrible in the wrong place.

Where the winter appearance does not matter you could plant a bank with roses. Those recommended for ground cover are often derived from *Rosa wichuraiana*, parent of the old ramblers; they include Max Graf, pale pink, and Kordesii, rose pink. *R. paulii*, with white single flowers, makes a

mounded bush as does Raubritter with small, pink globular flowers. Nozomi is a pink, miniature, ground-hugging trailing rose, Temple Bells is white, Red Blanket, red.

If the bank must look good at all times of year, making an unobtrusive but not boring background, it could be covered with low-growing shrubs of contrasting outlines such as the prostrate junipers and cotoneasters, various hebes and potentillas, the low-growing *Ceanothus thyrsiflorus repens* which has a mass of Cambridge blue flowers in June, perhaps some cream- or golden-flowered brooms.

But if you want a glorious colourful show plant your bank with spring and early summer plants: white-flowered, evergreen candytuft (*Iberis sempervirens*), pink and white arabis, pale yellow *Alyssum saxatile* "Citrinum", rock phloxes and the more delicate shades of helianthemums. There are blue lithospermum for acid soil only, easy-going rock campanulas and that most popular of flowers, aubrietia. If you want to see what it can do in subtle as well as brilliant colours order some named plants from Home Meadows Nursery, Martlesham, Suffolk.

When planting on a bank kill the weeds first with weedkiller rather than digging which disturbs the soil ●

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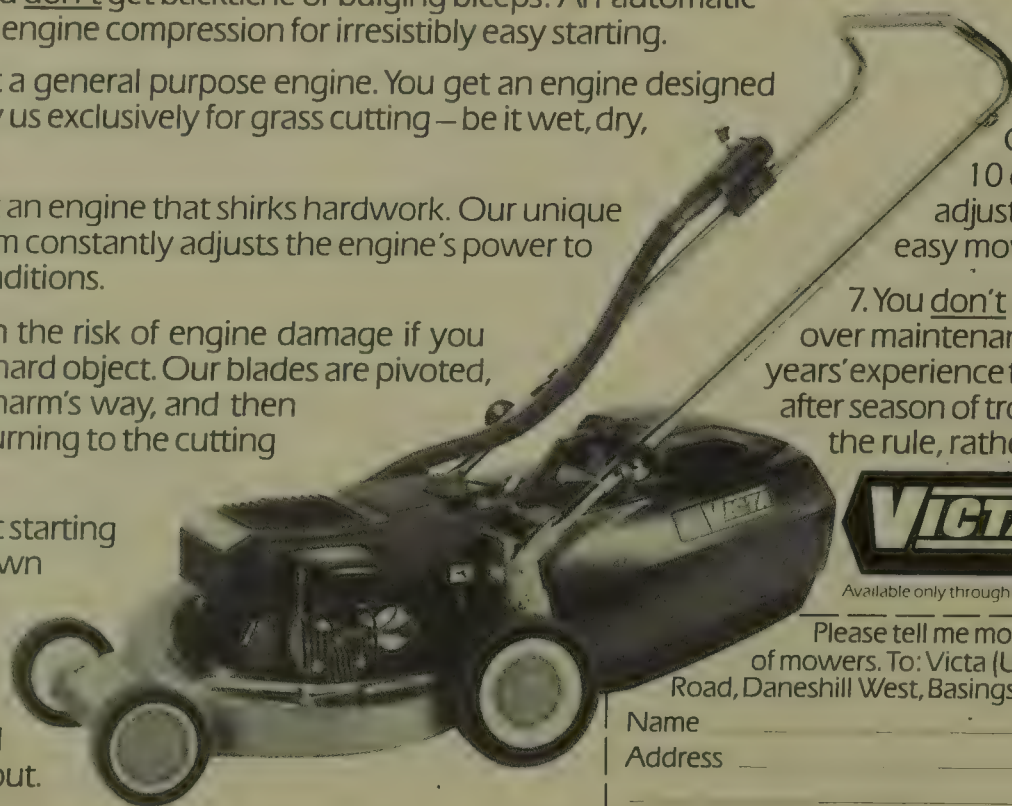
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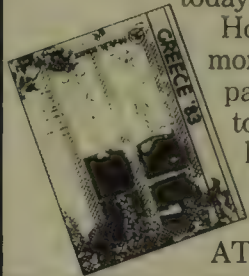
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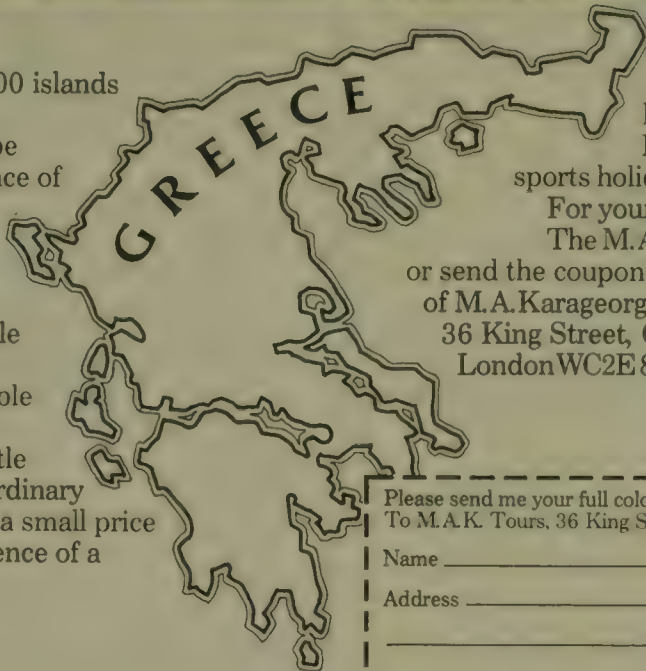
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The rise of the Howards

by Robert Blake

The Dukes of Norfolk: A Quincentennial History

by John Martin Robinson
Oxford University Press, £12.50

This is a splendid book by the Fitzalan Pursuivant Extraordinary who is also librarian to the Duke of Norfolk. It is admirably written and beautifully produced by the Oxford University Press with excellent illustrations. It is also very good value for money. Family histories can often be parochial works in an over-laudatory tone. This, however, is a model of its kind. Mr Robinson sets the story in its general historical context and is both realistic and candid about the personalities concerned, some of whom were anything but commendable. But no one got on in the world of the Plantagenets and Tudors by displaying the Christian virtues.

The Howard dukedom of 1483 whose creation the book celebrates was not the first of Norfolk. Eighty-six years earlier the Mowbray family, whose barony dated back to 1283, had achieved this dignity, and the sixth Baron Mowbray and the second Earl of Nottingham became the first Duke of Norfolk and Hereditary Earl Marshal of England in 1397. At this time the Howards, although nothing like so grand, had become prominent figures.

Mr Robinson observes that there were three major paths to noble status in the Middle Ages: law, war and matrimony. The rise of the Howards is an excellent example of the exploitation of all three. The first Howard of importance, Sir William, was a lawyer and became Chief Justice of the Common Pleas in 1297. The second, Sir John I, married an heiress illegitimately descended from King John. The third, Sir John II, was a successful admiral under Edward III. His great-great-grandson Sir Robert combined military and naval success under Henry V with a matrimonial coup of the first magnitude—marriage in 1420 to Lady Margaret Mowbray, elder daughter of the first Mowbray Duke of Norfolk. His son John Howard V was another able commander who took part in the battle which established the Yorkist King Edward IV in 1461. He rose to high favour and was the first of the family to be ennobled a few years later as Baron Howard.

The Mowbray dukedom ran out of male heirs in 1475, and the last Duke's only daughter, Anne, died in 1481. As the senior co-heir to the Mowbray estates through his mother, Howard had an excellent chance of having the Norfolk dukedom revived in his favour. Unfortunately Anne had been affianced in childhood to the King's younger son, the Duke of York, whom

he also created Duke of Norfolk and to whom he gave a life interest in the Mowbray inheritance. On Edward IV's death Howard, therefore, had as strong an interest as Richard of Gloucester in bastardizing or eliminating the "Little Princes in the Tower". Significantly he was created Duke of Norfolk a week after Richard became King, but the story that he used his position as Constable of the Tower to murder them is a myth; he never held the office although he was promised its reversion. He was killed at Bosworth and posthumously attainted but his son, the Earl of Surrey, recovered the family fortunes, won the Battle of Flodden and was restored as second Duke in 1514. He died 10 years later and his funeral was one of splendour unrivalled by that of any non-royalty before or since. All the titled Howards are descended from him, Norfolks, Suffolks, Carlises, Effinghams and Howards of Penrith.

The third Duke, uncle of two Queens, was a cruel, ruthless, Machiavellian intriguer and became one of Henry VIII's most powerful ministers. He managed to bring down first Wolsey and then Thomas Cromwell, but was himself brought down by the Seymours in 1547. His reckless son, the poet Earl of Surrey, was beheaded but the father's luck held. Henry VIII died on the morning fixed for the Duke's execution and he was reprieved. He survived to preside as Earl Marshal over the coronation of Mary.

His grandson, the fourth Duke, was the most splendid and the most tragic of his line. He was Elizabeth I's second cousin, the only duke in England and the greatest landowner—made even greater by his marriage to the Fitzalan heiress of the Earls of Arundel. He controlled some 600 square miles. In "The Liberty of the Duke of Norfolk" in East Anglia—the last private franchise to survive—his authority was absolute. He was a sincere Protestant and the idea that his attempt to marry Mary Queen of Scots was part of an international Roman Catholic conspiracy to overthrow Elizabeth is nonsense. But his powerful enemies ensured that it was as fatal as it was foolish.

It was nearly 90 years after the fourth Duke's execution and attainder in 1572 that the dukedom was revived. The family estates were never quite the same again and the gradual loss of Norfolk began. Today the Howards own virtually nothing in that county though they have plenty of acres elsewhere. The next Howard in the main line, St Philip, Earl of Arundel, who was sanctified in 1970, began the Catholic tradition which, with intervals, has lasted ever since. The later story of the family is equally fascinating—perpetual vicissitudes but a great power of survival. The present Duke's predecessor had an estate of 50,000 acres. One can only respect and admire the sheer durability of the Howards. Mr Robinson's history is worthy of its subject.

Recent fiction

by Sally Emerson

The Watcher

by Charles Maclean
Allen Lane, £7.95

People who Knock on the Door

by Patricia Highsmith
Heinemann, £7.95

Acceptable Losses

by Irwin Shaw
New English Library, £7.95

On a cold Sunday afternoon, alone in the house (my husband had just gone out), I was settling down to write this review of three novels which are rife with paranoia when a note dropped through my letterbox: "My name is Donald I have been watching you for a very long time I love you and can you Phone me At this number in a week. . . " Eek! One of the novels under review here is in fact called *The Watcher* and another *People who Knock on the Door*. And the novel I've just written is called *Listeners*, also about spooky happenings, the threat from without as well as from within.

My attempts to maintain a sensible matter-of-fact view of the world are continually undermined not just by the workings of my subconscious but by actual events. And it is not only other novelists dealing with the dark underside of things who have such experiences, which is perhaps why novels bubbling with threat and horror manage to command a large audience.

The Watcher does not quite manage to convince, although the enthusiasm of its publishers will help to ensure it reaches a large audience. It begins chillingly. Martin Gregory, a happily married man with two beloved golden retrievers, slices up his dogs on the morning of his wife's birthday and leaves them in a shiny white box with a card for her to open. He does not know why he has done this. He goes to see a psychiatrist, the sinister Mr Somerville.

The form of the novel is unusual, a mixture of the hero's first-person account, the psychiatrist's reports, and the taped records of his regressions to past lives. The psychiatrist and his beautiful ward Penelope help to take him back and back into himself and his past lives. After the powerful beginning, the novel combines too many genres of fear-producing fiction. First of all there is the reincarnation thriller—what terrible things did he do in his past lives which will be repeated in this one? Then there is a good dose of mythology—strange events happening in the mists of time. Next there is some Wheatley-type magic; and eventually the novel disappears into a thriller.

In order to combine all these different ingredients effectively, the author should have a stronger thread of down-to-earth detail throughout. As it is, his

plot becomes so wild he will lose many readers quickly, which is a pity as this literary thriller has some remarkable passages and Charles Maclean has a rare gift for evoking terror. It is not until near the end that we know whether or not the hero is paranoid or whether everyone really is out to get him. The problem is that about half way through the book I decided—quite wrongly—that the hero was batty, and lost much of my interest.

Patricia Highsmith is a much more successful mistress of foreboding whose sophisticated, chilling novels sell extremely well. As the dust jacket of her latest novel announces: "She has an uncanny feeling for the rhythms of terror." Murder, obsessions, madness, are all tools of her trade. But in *People who Knock on the Door* for the first time the horror is kept well below the surface. It is a story not of individual obsessions, but group obsessions.

It is set in a claustrophobic small town in the American Mid-West and centres on the clash between a rather pleasant, normal young man, Arthur, and his maniacally Christian father and brother. The disturbing figures who come knocking on the family's door are the father's born-again Christian friends, for instance Eddie, "pale-faced, thin, wearing glasses and a dark suit", full of busy-bodying moral virtue, and the prostitute they maintain they have saved from the path of sin. As Arthur, the hero, has allowed his girl friend to have an abortion, all the petty-minded forces of the small town have turned against him. Apart from Arthur, his mother, his girl friend and her parents, all the characters have an ominous quality. But eventually it is Arthur who triumphs over these half-dead characters, rigid with belief, and the father who meets a very sticky end. The moral message of *People who Knock on the Door* is rammed home a little too hard for my taste: the dangerous effects of old-fashioned morality versus the wholesomeness of the liberal line. Not Highsmith's best novel but a complex, realistic study of a small community and its tensions.

The central character of Irwin Shaw's *Acceptable Losses* is a 65-year-old New York literary agent. Roger Damon is a decent, respectable man, very attractive to women, with plenty of friends and a charming wife. At 3.30 one morning he is woken up by a phone call. A voice full of hate tells him he's been a bad boy and threatens his life. From then on his life is misery. He looks back over his past life and finds enemies everywhere. A close friend dies. He learns about the deaths of other friends. Dreams and odd events foreshadow other disasters.

I had never read a novel by Irwin Shaw before and had expected something rather different from this sensitive, searching novel about one man's conscience as he draws close to death. The prose is clear, the plot cunning, and the sense of doom gathers steadily.

"We are a nation of short memories"

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Medallion struck by the Goldsmiths and Silversmiths Company in January 1945 to commemorate the two "Battles of London" in 1940 and 1944. Packed in handsome presentation cases the medallions were sold on behalf of the Royal Air Force Benevolent Fund and have since become collectors items.

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CHESS

Tournament in Holland

by John Nunn

Chess tournament organizers rarely receive the credit they deserve for their efforts. When everything runs smoothly it is easy for the players and spectators enjoying the chess to forget the months of preparatory work necessary before the first move can be played, but when something goes wrong the organizers are the first to be blamed. The 45th Hoogovens tournament held at Wijk aan Zee in Holland during January provides a good example of the problems often encountered behind the scenes.

Initially the Soviet Chess Federation agreed to send two grandmasters to participate despite the presence of defector Viktor Korchnoi in the tournament. Then they suddenly changed their minds. Two replacements had to be found. Next the two top Dutch players fell ill, one only hours before the start of the first round, and more frantic efforts to find suitable replacements were mounted. There must have been sighs of relief when all the players turned up to start the tournament.

Despite these mishaps there were plenty of famous names in the event. The favourite, Ulf Andersson of Sweden, took an early lead and was only once in trouble, against Korchnoi. The first half of this game was vintage Korchnoi but then he committed one of the blunders which plagued his play at Wijk aan Zee and Andersson was boosted on his way to first prize.

The final scores were: Andersson (Sweden) 9 (from 13), Ribli (Hungary) 8½, Browne (USA) and Hort (Czechoslovakia) 8, Nunn (GB) 7½, Seirawan (USA) 7, Hulak (Yugoslavia) 6½, Korchnoi (Switzerland) 6, Olafsson (Iceland), Ree and Scheeren 5½, van der Wiel (all Netherlands) 5, Kuligowski (Poland) and Speelman (GB) 4½.

The following finish was the most spectacular of the tournament.



It is Black to move in this position from the game Seirawan-Kuligowski.

21 ... B-N4?!

Black's well posted knight provides some compensation for White's pawn centre but the bishop's support is insecure and 21 ... P-QN4 was a firmer method of consolidating the outpost at

QB5.

22 N-B5

Q-N1

This answers the threat to the QRP since 23 NxRP BxN 24 BxB loses to 24 ... N-N7.

23 R-QN1

N-R6

24 R-N2

The tempting sacrifice 24 Q-Q2 NxR 25 Q-R6 P-B3 26 RxN is met by 26 ... R-R4!

24

... P-N3

25 NxP!!

In snatching this pawn it seems that White is falling into a trap since Black can now win the knight. However, it turns out that the previous queenside play was just a feint by White to deflect Black's forces from the other side of the board.

25

... R-B1?

If Black had foreseen the coming storm he would have tried 25 ... NxR 26 RxR BxN 27 QxN Q-R1 28 RxP RxRP 29 Q-N3 R-B1 when, although he is a pawn down, the complete liquidation of the queenside gives him good drawing chances.

26 B-N3

Forced to meet the threat of 26 ... RxB.

26

... Q-R2

27 Q-Q2

The point of his 25th move. White abandons his doomed knight and launches a lightning kingside attack.

27

... BxN

28 Q-R6

BxB

After any other move 29 N-N5 wins instantly.

29 N-N5

P-B3

30 QxRPch

K-B1

31 RxB

PxN

After this forced sequence White is temporarily two pieces down. He can regain one immediately by 32 Q-R8ch K-B2 33 R-KB3ch K-K3 34 QxN to reach a favourable position, but he chooses a different continuation which, while objectively no stronger, gives Black more opportunity to go awry.

32 P-Q5

N-B5

The best defence since 32 ... N-K1 and 32 ... N-R4 fail to 33 P-K5! with the decisive threat of 34 Q-R8ch K-B2 35 P-K6 mate.

33 Q-R8ch

K-B2

34 R-KB3ch

N-B4

35 Q-R7ch

K-B3?

The difficult defence proves too much for Black. 35 ... K-K1 36 QxNPch K-Q1 37 RxN K-B2 was his only chance, although with three pawns and the initiative for the piece White's position is distinctly preferable.

36 PxN

N-K4

37 R-K1!

Creating the decisive threat of 38 PxPch.

37

... P-N5

38 RPxP

Q-Q2

Or 38 ... R-R1 39 P-Pch K-N4 40 R-B5ch KxP 41 R(1)xN! mating.

39 P-N5ch

Resigns.

He is mated next move ♚

Menacing trumps

by Jack Marx

The discovery or fear that all or most of the outstanding trumps are massed in one hand against him sometimes has an unnerving effect on declarer and leads him to perform far below his potential capability. Alternatively, he may fall from grace by appearing to be blithely unaware of potential danger. On some such hands he is undone by blindly adhering to a simple rule of thumb.

♠ A K 4 Dealer South
♥ Q 6 North-South
♦ A 8 6 4 3 Game
♣ A 8 2

♠ Q J 10 9 6 3 ♠ 7 5 2
♥ 8 ♥ J 10 9 4
♦ J 7 ♦ Q 10 9 2
♣ Q J 7 5 ♣ 10 9

♠ 8
♥ A K 7 5 3 2
♦ K 5
♣ K 6 4 3

South	West	North	East
1♥	1♠	3♦	No
3♥	No	3NT	No
4♦	No	4♥	No
4NT	No	5♣	No
5♠	No	6♥	All Pass

Four No-trumps was Roman Blackwood and Five Clubs affirmed either three Aces or none; in this context there could be no question which it was. South's Five Spades as a grand slam try might be thought too ambitious, but although North had the important Queen of trumps, he felt his King of Spades would not be pulling its full weight opposite his partner's announced control that was almost certainly a singleton. As it turned out, his prudence was ill-rewarded.

Dummy's Ace won West's lead of Spade Queen and declarer started to draw trumps with Queen and Ace of Hearts. Meeting a rebuff on the second round of trumps when West discarded a spade, he turned his attention to diamonds, but found nothing to cheer him there when West pitched another spade on his ruffing a third round. However, South had not yet abandoned all hope if West had started with a 5-5 black two-suiter, when East could be reduced to diamonds and spades only. The Kings of Hearts and Clubs were cashed and East was given the lead with his good heart, leaving:

♠ K
♦ 8 6
♣ A

♠ J 10 ♠ 7 5
♣ Q J ♦ Q
♥ 7 ♣ 10
♣ 6 4 3

East produced a club and dummy lacked entries for the long diamond to be set up. The opening spade lead had deprived South of the extra entry he needed, but he might have used the trump Queen to compensate for this. At

trick two he could have led a small trump from dummy to his Ace and continued with three rounds of diamonds. It would not have mattered if West had overruffed for, except where West had started with four trumps, there were now enough entries in dummy.

♠ void Dealer South
♥ K J 8 4 North-South
♦ K 10 7 5 Game
♣ A 9 7 4 2

♠ 8 5 4
♥ 10 7 6 3 2
♦ 6
♣ J 10 6 3

♠ K Q J 7 6 2
♥ void
♦ Q J 9 2
♣ K Q 8

♠ A 10 9 3
♥ A Q 9 5
♦ A 8 4 3
♣ 5

South	West	North	East
1♥	No	2♣	2♠
DBL	No	3♠	No
3NT	No	4♥	All Pass

The bidding strongly suggested to West the need to lead trumps. In any case there was no attractive lead in other directions. Spades had been doubled for penalties on his right and a probable void indicated on his left. A minor-suit lead had little appeal, for with five trumps he had no urgent need to ruff diamonds, and clubs had been bid by opponents. He led the Three of Hearts, won by South with the Five after East had pitched the Seven of Spades.

As South viewed it, the contract was now unmakeable except on a cross-ruff and it would be futile to try to make anything of the minor suits as such. He recalled the principle that before embarking on a cross-ruff it was highly desirable if not absolutely imperative to cash all side-suit winners before the enemy had any chance of discharging their losers. He accordingly cashed his Diamond Ace and led a small diamond towards dummy's King. But West brusquely ruffed and crippled declarer with a second trump lead.

South was generally regarded as a careful, even a painstaking player. That he dealt with this hand so uncharacteristically is evidence of how unsettling a cruelly unexpected lie of the cards can be. He had simply failed to count his potential tricks. He did not need the King of Diamonds. He had in view 10 tricks with three side-suit Aces, the trump trick already made and six separate trump tricks clearly there for the taking on a cross-ruff.

In match play, where this hand occurred, there is always the consolation that such a disastrous result as this may not be irretrievable. Unknown to you at the time, the other North-South also lost 100 points, but there the error lay in the bidding. Their system did not permit opening on four-card majors, so South had to open One Diamond. North responded Two Clubs, East with spades, and hearts never got mentioned. First-rate defence defeated the resultant Five Diamonds ●

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APRIL BRIEFING

Spring brings a flurry of outdoor events including Easter parades, the Boat Race, the Grand National, the Badminton Horse Trials and the London Marathon. There are first nights for Helen Mirren, Tim Curry, Michael Hordern & Ben Kingsley, and new films with Meryl Streep and Goldie Hawn.

Britain's first Cubist exhibition opens at the Tate where, earlier in the month, the Queen Mother lays the foundation stone for the Turner Museum. The Queen opens the National Horseracing Museum at Newmarket, Prokofiev's *The Gambler* opens at the Coliseum, Joan Armatrading and Joni Mitchell give concerts in Wembley Arena, and Laurie Lee reads his poems at the Hayward.

HIGHLIGHTS

Information correct at time of going to press. See listings for telephone numbers and further details. Add 01- in front of seven-digit numbers if calling from outside London. Credit card booking facilities are indicated by the symbol CC.

Friday, April 1

Bach's St Matthew Passion at the Festival Hall (p73) & St Paul's Cathedral (p75)
Hot cross buns at St Bartholomew the Great (p75)
☐ All Fools Day
☐ Good Friday Bank Holiday

Saturday, April 2

University Boat Race (p72)
First day of the Puffin Exhibition (p75)
Edmund Dulac exhibition opens at the Geffrye Museum (p76)
National Trust Home Farm at Wimpole Hall opens to the public (p82)

Sunday, April 3

Easter Parade in Battersea Park (p75)
Laurence Olivier as King Lear on C4 (p72)
Shirley Verrett gives a recital at the Barbican (p73)
☐ Easter Sunday

Monday, April 4

Harness Horse Parade (p75)
First night of *The Rehearsal* with Leslie Caron at the Richmond Theatre (p68)
Last chance to see the Cimabue Crucifix at the Royal Academy (p77)
The Tale of Beatrix Potter on BBC2 (p72)
☐ Easter Monday Bank Holiday

Tuesday, April 5

Gallery talk on Egypt & the Cleopatras at the British Museum (p75)
The Chilingirian Quartet give the first of their Brahms series at the Queen Elizabeth Hall (p73)

Wednesday, April 6

Joan Armatrading in concert at Wembley Arena (p74)
Paul Tortelier with Yan Pascal Tortelier & Maria de la Pau play the Beethoven Triple Concerto at the Festival Hall (p73)

Thursday, April 7



Laurie Lee: reading this evening.

Best Friends with Goldie Hawn opens in the West End (p70)
Laurie Lee reads his poems at the Hayward (p75)
Sale of English furniture at Christie's (p75)
New Opera Company opens at Bloomsbury Theatre (p78)

Friday, April 8

Sale of bygoness & curiosities at Bonham's (p75)

Saturday, April 9

The Grand National (p72)
Last night of *84 Charing Cross Road* (p69)

Sunday, April 10

Lecture on Holland House, the first in a series on the London town house at the V & A (p75)
Valerie Masterson sings in an opera gala at the Barbican & Radu Lupu gives a recital at the Queen Elizabeth Hall (p73)

Monday, April 11

First nights of *Blood Brothers*, a new musical by Willy Russell at the Lyric, Shaftesbury Ave, & of *Beethoven's Tenth* with Peter Ustinov at Richmond (p68)
Academy Awards are announced (p70)
Don Pasquale opens at Covent Garden (p78)
The Dream of Gerontius at the Festival Hall (p73)

Tuesday, April 12

First night of *The Rivals* at the Olivier with Tim Curry, Michael Hordern & Geraldine McEwan (p68)
Janet Baker sings with the RPO at the Festival Hall (p73)

Wednesday, April 13

Sale of firemarks at Phillips (p75)
☐ New moon

Thursday, April 14

Three new films open in the West End: *Barbarosa*, *Sophie's Choice* & *Tales of Ordinary Madness* (p70)
Sale of historic aircraft by Christie's South Kensington at Duxford, Cambs (p75)
Badminton Horse Trials (p72)
Die Fledermaus opens at the Coliseum (p78)

Friday, April 15

First night of *Kean* with Ben Kingsley at the Lyric (p68)
First day of an exhibition of British Photography 1955-65 at the Photographers' Gallery (p77)

Saturday, April 16

Exhibition of the Hague School painters opens at the Royal Academy (p77)

Sunday, April 17

Gillette London Marathon (p72)
Last chance to see Landscape in Britain at the Hayward (p77)
Michael Williams & Judi Dench read at Kenwood House (p75)
Domingo sings in a concert performance of *La Gioconda* at the Barbican (p73) & Fou Ts'ong gives a recital at the Queen Elizabeth Hall (p74)

Monday, April 18

The Carmelites opens at Covent Garden & Kent Opera begins a season at Sadler's Wells (p78)
First night of *Daisy Pulls it Off* (p68) at the Globe



The London Marathon: April 17.

Tuesday, April 19

First nights of *This Thing Called Love* at the Ambassadors Theatre & *Mr Cinders* at the Fortune (p68)
Last night of *Way Upstream* at the Lyttelton (p69)
The Queen Mother lays the foundation stone for the Turner Museum at the Tate (p75)

Wednesday, April 20

First night of *Twelfth Night* at Stratford (p68)
Two exhibitions of new jewelry open at the Crafts Council (p77)
Perlman & Ashkenazy give a Brahms recital at the Festival Hall (p74)

Thursday, April 21

Exhibition of carnivorous plants opens at the Natural History Museum (p78)
Bargain night at the National Theatre: all seats for *A Midsummer Night's Dream* & *Kick for Touch* £2 (p69)
☐ The Queen's birthday

Friday, April 22

The Modern Jazz Quartet play at the Dominion, Tottenham Ct Rd (p74)

Saturday, April 23

Shakespeare's birthday celebrations in Stratford-upon-Avon (p82)
Joni Mitchell at Wembley Arena (p74)
The Songmakers' Almanac give a programme of settings of Shakespeare at the Wigmore Hall (p74)
☐ St George's Day

Sunday, April 24

Last chance to see Laurence Gowing's paintings at the Serpentine (p77)
Gardens open to the public in Chiswick Mall (p75)

Perlemuter gives a recital at the Queen Elizabeth Hall (p74) & Domingo sings with the ECO at the Barbican (p73)

Monday, April 25

First night of *The White Glove*, a spoof thriller, at the Lyric Studio (p68)
Young London Ballet gala evening at the Festival Hall (p78)

Tuesday, April 26

First night of *The Roaring Girl* with Helen Mirren at the Barbican Theatre (p68)
Exhibitions of paintings by Hundertwasser & of 18th- & 19th-century carpets open at the Barbican Art Gallery (p77)
Helena Döse gives a recital at the Wigmore Hall; Verdi Requiem at the Festival Hall (p74)

Wednesday, April 27

The Essential Cubism opens at the Tate (p76)
Goldsmiths' Craft Fair opens (p75)
Miles Davis plays at Hammersmith Odeon (p74)
Brendel gives a Beethoven recital at the Queen Elizabeth Hall (p74)
□ Full moon

Thursday, April 28

First night of *The Taming of the Shrew* at the Barbican (p68)
The Gambler opens at the Coliseum (p78)



Goldie Hawn's new film: April 7.

Friday, April 29

The Body, a black comedy, opens at The Pit (p68)
First day of the *Daily Express* Photoworld Exhibition at Olympia (p75)
The Knitwear Revue opens at the British Crafts Centre (p77)

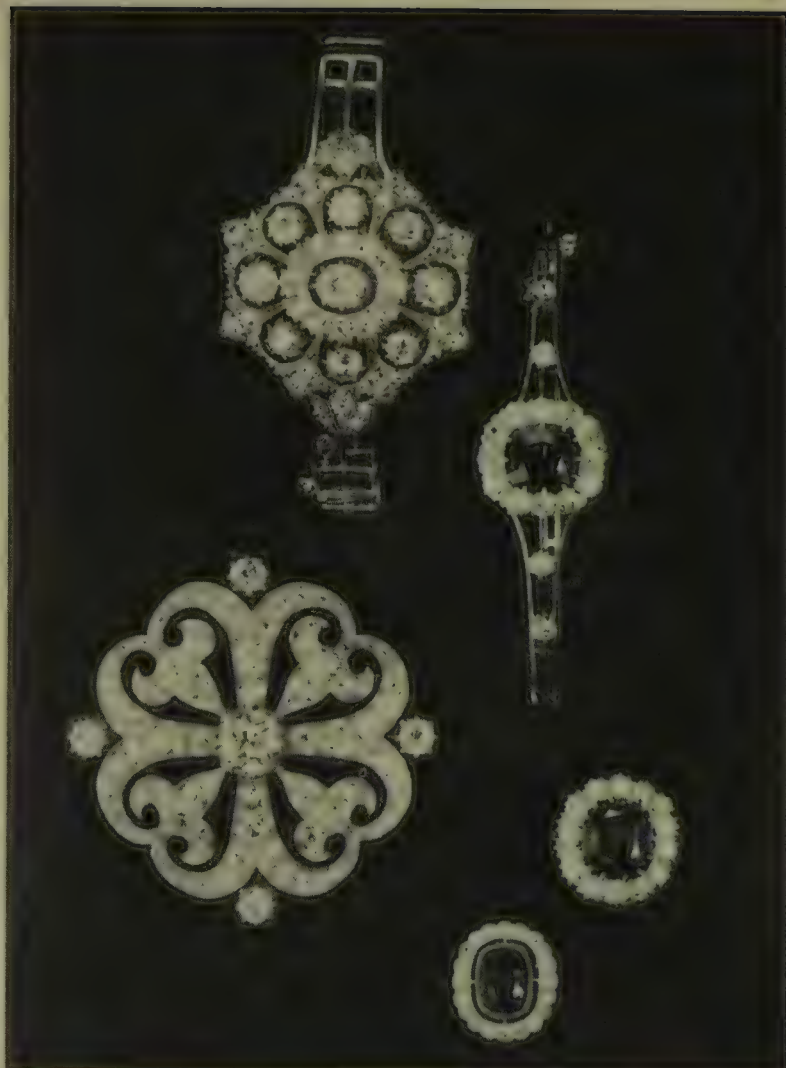
Saturday, April 30

The Queen opens the National Horse-racing Museum (p78)
John Player Cup final at Twickenham (p72)
Exhibitions of work by Nigel Henderson & Leon Vilaincour open at the Serpentine (p77)



The Cimabue Crucifix: on view at the Royal Academy until Easter Monday.

Briefing edited by Alex Finer
Researched by Angela Bird and Miranda Madge



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BRIEFING

THEATRE

J C TREWIN

THE AMBASSADORS reverts, with *This Thing Called Love*, to intimate revue—the kind of entertainment that will make some of us think wistfully of the *Sweet and Low* war-period series. It opens on April 19 and has in its cast David Kernan, Jennie Linden, Anna Dawson and John Moffatt.

□ It is many years since there has been an acknowledged “birthday play” at Stratford-upon-Avon; but the nearest to it this season is *Twelfth Night* (first night, April 20), directed by John Caird in his first RSC production at Stratford. Zoë Wanamaker is Viola; Miles Anderson, the recent Peter Pan, Orsino; Emrys James, Malvolio; Daniel Massey, with the RSC for the first time, Aguecheek; and Gemma Jones, Maria.

□ The Barbican main house opens a new season with contrasted premières of *The Roaring Girl*, a seldom-revived comedy by Middleton and Dekker, on April 26, and Shakespeare’s *The Taming of the Shrew*—from Stratford last year—on April 28.

□ *Blood Brothers* by Willy Russell, who wrote *Educating Rita*, begins at the Lyric, Shaftesbury Avenue, on April 11; and Ben Kingsley comes to the Lyric, Hammersmith, on April 15 to play Edmund Kean in a programme he gave last year at Harrogate.

NEW REVIEWS

Where applicable, a special telephone number is given for credit card bookings. Details of each theatre are given only on the first occasion it appears in each section.

Charley’s Aunt

Once, long before its RSC period, the Aldwych was a theatre for farce. Now, for a time, it will be so again, with the briskly nonsensical events on a summer day at St Olde’s College, Oxford, in the early 1890s. This, a better production than most, is by Peter James & Peter Wilson. It has the benefit of Griff Rhys Jones’s Lord Fancourt Babberley to pour the tea into the topper with a cheerful idiocy. Mark Payton is, agreeably, one of the conspiratorial undergraduates. Aldwych, Aldwych, WC2 (836 6404, cc).

Crystal Clear

This is a fierce little play deriving from an improvisation that considers blindness & its terrors. Its quality need not be exaggerated, but Phil Young & his cast have treated the subject with unremitting honesty. The last scene, in which a man, recently blind, & a girl, blind since birth, look agonizingly into their future together, is a desperately uncomfortable & memorably well-acted passage. Anthony Allen is the man; Philomena McDonagh the girl, & Diana Barrett the man’s first & unimaginative mistress. Wyndham’s, Charing Cross Road, WC2 (836 3028, cc 379 6565).

Kick for Touch

There are three players—one woman, two men—a table & three chairs in a house in some unspecified locality: probably South Wales. At the end of an hour we ought to know a great deal more about these people than we do. Doubtless the author & director, Peter Gill, will say that it is our fault that we do not, but I have seldom known a dramatist to go so firmly out of his way to be unhelpful. Obviously, the most alarming things have happened in the bare domestic setting: why, or in what order, & with what time-lapses it is uncommonly difficult to say. It is odd because Mr Gill, besides being an applauded director, has written other work that has said what it means without asking us to join a guessing-game. Now he has been so determined to cram everything within 60 minutes that he uses a tiresome technique. When one of the three people on stage freezes into sudden motionless silence, he or she is presumed to be invisible. Even when we have accepted the method, it helps little; the narrative remains anything but lucid. In



Cheryl Campbell: Strindberg’s *Miss Julie*.

the circumstances we can simply observe that Jane Lapotaire as the woman, & James Hazeldine & Kenneth Cranham as the men do all they can to fortify the author. And the title? Though it is some time since I have played rugby, the phrase in Mr Gill’s context does seem to me to be meaningless. Cottesloe, National Theatre, South Bank, SE1 (928 2252, cc 928 5933). Bargain night on Apr 21; all seats £2 from 8.30am on day of performance.

Miss Julie

Strindberg’s lurid anecdote of the Count’s daughter & Jean, the valet, on a sultry Midsummer’s Eve in Sweden is a show-play that is also an acquired taste. I went no further towards acquiring it in Clare Davidson’s revival, though Stephen Rea is probably as plausible a Jean as one could have. Cheryl Campbell, as the girl, has a brand of frenzy which is altogether too uninhibited. Duke of York’s, St Martin’s Lane, WC2 (836 5122, cc 836 9837). Until Apr 23.

Quixote

After the National’s grand *Quixote*, this, by the Actors’ Touring Company, can be merely a footnote: a vague one, for John Retallack & Richard Curtis, who have “adapted & written” it, have played about too much & too uncertainly. But it is often good to look at—the windmills are inventively managed—and Chris Barnes is a lively Sancho Panza to a Don (Russell Enoch) who is visually right but could do with more

varied speech. Donmar Warehouse, Earlham St, WC2 (379 6565, cc). Until Apr 16.

Small Change

Peter Gill’s second play at the Cottesloe—this time with four characters & a set consisting of four chairs—is twice as long as *Kick for Touch* & rather less exacerbating. The scene here is stated specifically, “mainly on the east side of Cardiff”, & we appear to be watching the remembered actions & reactions, through the years, of two mothers & their two sons. There is an accumulation of small detail, besides much repetition; even so Mr Gill, whatever his undoubted expertise as a director, is not a dramatist who believes in clarifying his narratives. Undoubtedly the piece gains from the devoted performances of June Watson & Maggie Steed as the mothers, who have one wistful dance together, & James Hazeldine & Phillip Joseph as the sons, who sustain a long final duologue. However, I have to confess that my sympathies, in theatre-work, are usually with the Shakespearean figure who says: “An honest tale speeds best being plainly told.” Cottesloe.

The Tempest

“Let us not burthen our remembrances with a heaviness that’s gone.” Prospero’s phrase is perhaps the only reasonable way to treat this unfortunate revival by the Actors’ Touring Company. It is staged with eight players, so there has to be some awkward doubling of parts—for example, a young Gonzalo with a too-resolute Caliban—and Prospero is feminine, Queen instead of Duke. Miranda, quite inexplicably, plays a violin; Ariel is clearly in ballet training; Stephano declaims, old-actor fashion, fragments of “To be, or not to be.” The text is frequently disorganized & speech, in general, is dismal. There are some imaginative flickers in John Retallack’s production but this is no advertisement for the Fringe. Donmar Warehouse. Until Apr 9.

FIRST NIGHTS

Apr 4. The Rehearsal

Anouilh’s comedy with Leslie Caron, Dinsdale Landen & Kate O’Mara. Richmond. The Green, Richmond, Surrey (940 0088, cc A, Bc). Until Apr 9.

Apr 11. Blood Brothers

New musical with Barbara Dickson as a working-class Liverpool mother. Book, music & lyrics by Willy Russell. Lyric, Shaftesbury Ave, W1 (437 3686, cc).

Apr 11. Beethoven’s Tenth

Peter Ustinov plays an aging avant-garde music critic in his own play, where Beethoven’s ghost returns to haunt the critic & his family. Richmond. Until Apr 16.

Apr 12. The Rivals

Sheridan’s comedy, with Tim Curry, Michael Hordern, Geraldine McEwan, Edward Petherbridge & Philip Talbot. Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

Apr 12. Antony & Cleopatra

Michael Gambon & Helen Mirren in Adrian Noble’s production, transferred from The Other Place. The Pit, Barbican, Silk St, EC2 (628 8795, cc 638 8891).

Apr 15. Edmund Kean

Ben Kingsley’s one-man show is a portrait of the turbulent 19th-century actor. Lyric, King St, W6 (741 2311, cc). Until May 7.

Apr 18. Daisy Pulls It Off

Denise Deegan’s new play is a spoof of the “jolly hockey sticks” world of Angela Brazil novels. Globe, Shaftesbury Ave, W1 (437 1592, cc).

Apr 19. Mr Cinders

Comedy with music by Vivian Ellis, transferred from the King’s Head. Fortune, Russell St, WC2 (836 2238, cc).

Apr 19. This Thing Called Love

Revue with David Kernan, Anna Dawson, John Moffatt & Jennie Linden. Ambassadors, West St, WC2 (836 1171, cc).

Apr 20. Twelfth Night

John Caird’s new production of Shakespeare’s comedy. Royal Shakespeare Theatre, Stratford-upon-Avon, Warwick (0789 295623, cc 0789 297129).

Apr 25. The White Glove

“Spoof” thriller by Richard Maher & Roger Michell. Lyric Studio, King St, W6 (741 2311, cc). Until May 21.

Apr 26. The Roaring Girl

Middleton & Dekker’s Jacobean comedy, with Helen Mirren as Moll Cutpurse, a notorious woman thief. Barbican, Silk St, EC2 (628 8795, cc 638 8891).

Apr 27. Betrayal

Gary Raymond directs this revival of Pinter’s play. With Edward Hardwicke, Suzanne Farmer & Gary Raymond. Greenwich, Croom’s Hill, SE10 (858 7755, cc A, Bc). Until May 28.

Apr 28. The Taming of the Shrew

Barry Kyle’s Stratford production, with Sinead Cusack as Kate & Alun Armstrong as Petruchio. Barbican.

Apr 29. The Body

Nick Darke’s new play, a black comedy set in an East Anglian village beside a US air base, involves traffic in dead bodies. The Pit.

ALSO PLAYING

Another Country

Julian Mitchell’s play, set in a public school, reflects the changes taking place in English society in the 1930s. Queen’s, Shaftesbury Ave, W1 (734 1166, cc).

The Beggar’s Opera

In a near-Dickensian set, & with a cast led by Paul Jones’s Macheath in full voice & a Clydeside accent, Gay’s operetta gets the liveliest of recreations. Richard Eyre directs. Cottesloe, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

The Business of Murder

Richard Harris has written a taut thriller that does its duty with Eric Lander & Richard Todd. May Fair, Stratton St, W1 (629 3036, cc).

Call Me Madam

Noele Gordon heads the cast of this new musical revival, recently seen at Birmingham Repertory Theatre. Victoria Palace, Victoria St, SW1 (834 1317, cc).

Can’t Pay? Won’t Pay!

Dario Fo’s swift & happy romp about the aftermath of a women’s raid on a Milan supermarket. Surely no play currently in London can be acted faster. Criterion, Piccadilly Circus, W1 (930 3216, cc 379 6565).

Cats

Trevor Nunn uses stage & auditorium boldly for Andrew Lloyd Webber’s musical version of T. S. Eliot’s cheerfully minor poems about cats. New London, Drury Lane, WC2 (405 0072, cc).

Children of a Lesser God

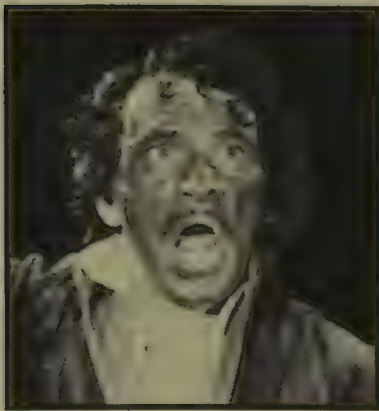
An uncannily compelling performance by Elizabeth Quinn in Mark Medoff’s play about the hidden world of deafness. Ron Aldridge plays her teacher. British sign translation Apr 16 matinée. Albery, St Martin’s Lane, WC2 (836 3878, cc 379 6565).

Le Cirque Imaginaire

Victoria Chaplin & Jean-Baptiste Thiérree present their charming family circus, with trapeze, tight-rope, magic rabbits & musical ducks. Whitehall, Whitehall, SW1 (930 6692, cc 839 6975). Until Apr 10.

Commedia

Play by Marcella Evaristi about a 50-year-old woman of Italian & Scottish extraction who has an affair with a young Italian. Lyric Studio, King St, W6 (741 2311, cc). Until Apr 16.



Ben Kingsley as Kean: April 15.

84 Charing Cross Road

Doreen Mantle & Ronnie Stevens in a play of great charm. It is directed by James Roose-Evans, who adapted Helene Hanft's book. Ambassadors, West St, WC2 (836 1171, cc). Until Apr 9.

Evita

No weariness yet in Tim Rice & Andrew Lloyd Webber's emotional music drama. Prince Edward, Old Compton St, W1 (437 6877, cc 439 8499).

Guys & Dolls

It is refreshing to get a chance to rave about this production by Richard Eyre which brings Damon Runyon's characters to the National's stage. An uncommon night, with Julia McKenzie's performance a joy. Now with Paul Jones, Trevor Peacock & Belinda Sinclair, Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

Heartbreak House

Strongly cast revival of Shaw's play, with Rex Harrison as the ancient mariner, Shotover. Diana Rigg & Rosemary Harris are also in the company. Haymarket, Haymarket, SW1 (930 9832, cc).

Julius Caesar

Ron Daniels directs, with Peter McEnery as Brutus, Emrys James as Cassius, David Schofield as Mark Antony & Joseph O'Connor as Caesar. Royal Shakespeare Theatre, Stratford-upon-Avon, Warwicks (0789 295623, cc 0789 297129).

Key For Two

Moirá Lister & Patrick Cargill have the cheerful attack necessary for this farce by John Chapman & Dave Freeman. Vaudeville, Strand, WC2 (836 9988, cc).

Lorenzaccio

John Fowles's translation of de Musset's play about the Medici family in 16th-century Florence, with Greg Hicks in the title role. Olivier.

Making Tracks

Alan Ayckbourn directs some of his Scarborough company in a new comedy set in a recording studio. Greenwich, Croom's Hill, SE10 (858 7755, cc). Until Apr 23.

A Map of the World

Though David Hare has some valuable things to say about the Third World & ideological argument, he spoils his play by its trickily complicated construction. Roshan Seth plays an Indian novelist. Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

Marilyn!

Musical based on the turbulent life of Marilyn Monroe. Stephanie Lawrence plays the Hollywood star. Adelphi, Strand, WC2 (836 7611, cc 930 9232).

A Midsummer Night's Dream

Once we forget a prefatory medley of Edwardian music-hall tunes & some Edwardian costumes, which do not get in the way, Bill Bryden's revival is a steady delight. Now with Robert Stephens & Susan Fleetwood as Oberon & Titania. Lyttelton. Bargain night Apr 21; all seats £2 from 8.30am on day of performance.

The Mousetrap

Though now in its 31st year, many people cannot yet know Agatha Christie's solution of her puzzle; it is worth investigating. St Martin's, West St, WC2 (836 1443, cc).

Noises Off

Everything that happens during Michael Frayn's enjoyable farce is during the performance of another farce, *Nothing On*, a wild helter-skelter touring business & the kind of thing that can breed

catastrophe. Benjamin Whitrow plays its director. Savoy, Strand, WC2 (836 8888, cc 930 9232).

One-Woman Plays

Yvonne Bryceland gets gallantly through a frequently tiresome trilogy by Dario Fo. Cottesloe.

The Pirates of Penzance

Oliver Tobias, Ronald Fraser & Annie Ross head the new cast in this vigorous version of the Gilbert & Sullivan operetta. Theatre Royal, Drury Lane, WC2 (836 8108, cc).

The Real Thing

Tom Stoppard's new comedy, a study of love in various forms, a tangle of relationships, remains artificial. But it has the advantage of quick & sensitive performances, particularly by Felicity Kendal & Roger Rees. Peter Wood directs. Strand, Aldwych, WC2 (836 2660, cc).

Romantic Comedy

Tom Conti plays an author, with Pauline Collins as a new collaborator on his romantic writings. Apollo, Shaftesbury Ave, W1 (437 2663, cc).

Run For Your Wife

Ray Cooney's new farce is about a taxi driver living with one wife in Wimbledon & another in Streatham. Richard Briers plays the lead, with Bernard Cribbins as his friend & Helen Gill & Carol Hawkins as the wives. Shaftesbury, Shaftesbury Ave, WC2 (836 6596, cc 930 0731).

Short List

Michael Rudman's play about a committee choosing the most promising new playwright. With Ian McKellen, Bernard Hill, Susan Engel & Maxine Audley. Hampstead Theatre Club, Swiss Cottage Centre, NW3 (722 9301).

Song & Dance

Gemma Craven sings the long cycle of songs "Tell Me on a Sunday". The second half has John Meehan dancing to Lloyd Webber's Paganini Variations. Palace, Shaftesbury Ave, W1 (437 6834, cc).

The Spanish Tragedy

Thomas Kyd's Elizabethan melodrama, in a revival by Michael Bogdanov. Cottesloe.

Steaming

Good-tempered piece by Nell Dunn about the patrons of a municipal Turkish bath united in a hopeless effort to keep the place going. Comedy, Panton St, SW1 (930 2578, cc).

The Time of Your Life

American comedy of the 1930s, with Daniel Massey, John Thaw & Zoë Wanamaker. Howard Davies directs. The Other Place, Stratford-upon-Avon, Warwicks (0789 295623, cc 0789 297129).

Trafford Tanzi

Claire Luckham's presentation of a woman's life from babyhood in a sequence of all-in wrestling bouts can often be very funny, once you are accustomed to its relentless progress. Now with Toyah Wilcox as Tanzi. Mermaid, Puddle Dock, EC4 (236 5568, cc 236 5324).

The Two Ronnies

This is, in effect, the Palladium in its old music-hall manner, with two popular comedians, Ronnie Barker & Ronnie Corbett, to head what is called an "international revue". Palladium, Argyll St, W1 (437 7373, cc 437 2055). Until May 21.

Underneath the Arch

Bernie Winters & Leslie Crowther take over as Bud Flanagan & Chesney Allen, with a company that affectionately carbon-copies the old Crazy Gang. Prince of Wales, Coventry St, W1 (930 8681, cc 930 0846).

Victory

Howard Barker's play is set in Restoration England & concerns Charles II's revenge on Cromwell's men. With Julie Covington & Nigel Terry. Royal Court, Sloane Sq, SW1 (730 1745, cc).

Way Upstream

Alan Ayckbourn's play is worth seeing, though it does dwindle during the last 20 minutes. Passengers in a cabin-cruiser suffer a series of mishaps in an allegorical view of contemporary life. Alan Ayckbourn has directed, & Susan Fleetwood, as a disgruntled wife, is splendidly comic. Lyttelton. Until Apr 19.

Cheap tickets

Half price ticket booth, west side of Leicester Square. Unsold tickets for that day's performances on sale for half price plus 50p service charge. Personal callers only, no cheques or credit cards. Mon-Sat 2.30-6.30pm, matinee days noon-2pm.

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BRIEFING

CINEMA GEORGE PERRY



Meryl Streep & Peter MacNicol: in *Sophie's Choice* from April 14.

TENSION BUILDS UP in Hollywood as Oscar-time draws near. The Academy Awards take place on April 11 and great will be the interest to see how well *Gandhi* (11 nominations) does against *Tootsie* (10) and *E.T.* (9). Last year a British production, *Chariots of Fire*, was best film—can Sir Richard Attenborough's epic make it a double for Britain? There is also going to be a big fight for the best actress award between Jessica Lange, so good in the average *Frances*, and Meryl Streep in *Sophie's Choice* (reviewed below).

□ One of the most amazing sets in a British studio has been built at Elstree for *Greystoke*, Hugh Hudson's film about the growing up of Tarzan. A jungle complete with watering hole fills the entire stage, with foliage so dense that it is possible to get lost in it. Hordes of apes and chimpanzees swarm everywhere—some are real, some are men in the most convincing ape-suits yet devised.

□ British films get a boost this month in the *Britain Salutes New York* festival. The American Film Institute has sponsored a nationwide tour of BFI productions, including the Bill Douglas trilogy and vintage Free Cinema work by Tony Richardson, Karel Reisz and Lindsay Anderson.

NEW REVIEWS AND PREMIERES

Films selected for review are expected to be showing in London or on general release at some time during the month. Programmes are often changed at short notice. Consult a local or daily newspaper for exact locations & times. Information on West End & Greater London showings in Odeon, ABC & Classic chains from 200 0200. V indicates that a film is available on video.

Barbarosa (PG)

Western about an outlaw & an outcast directed by Fred Schepisi, making his first film outside Australia, with Willie Nelson & Gary Busey. Opens Apr 14.

Best Friends (PG)

Norman Jewison's new film is for its writers, Valerie Curtin & Barry Levinson, something of a *roman à clef*. One hopes, however, that their marriage never became so tortured as the one in the film between two Hollywood screenwriters, played by Burt Reynolds & Goldie Hawn, who decide, after a long liaison, to wed. Their honeymoon consists of a trip east, first to Buffalo to visit her geriatric parents (Jessica Tandy & Barnard Hughes) who are in the throes of a 40th wedding anniversary, with her father sliding into senility, then to his parents who live in a gigantic condominium south of Washington. His mother (Audra Lindley) resents missing out on the wedding, his sister has

moved into the apartment with her children pending her divorce, & his father (Keenan Wynn) ignores the hysterical chaos around him. It only needs a producer (Ron Silver), to whom the happy couple owe a script, to roll up in his limousine.

The film works neither as a comedy, nor as a sharper study of how a marriage can fail. Norman Jewison's direction fails to weld the story together, or to generate sympathy for its unfortunate central figures, who behave for the most part like selfish, spoiled brats. Goldie Hawn is usually a pleasure to watch, but there is an abrasiveness to the character that is at odds with her sunny persona. Opens Apr 7.

Fanny & Alexander (15)

Ingmar Bergman's latest film is a semi-autobiographical family saga. Fanny & Alexander are two children whose family life deteriorates after their warm-hearted, theatrical father dies, & their mother marries a domestic tyrant of a bishop. Opens Apr 21.

House of Long Shadows (15)

Director Pete Walker teases us with an updated version of the hoary *Seven Keys to Baldpate* plot. A young author takes on a bet from his publisher to turn out a novel inside 24 hours, & is given the run of a spooky country mansion. He did not expect it to be inhabited—it becomes the scene of a grotesque family reunion involving the likes

of John Carradine, Vincent Price, Peter Cushing & Christopher Lee. Sudden gory death, a monster in a locked room, the unleashing of grim secrets, give Desi Arnaz Jr plenty of experience to write about, & the final twist & twist-again leave a lot of unanswered questions. Walker, for so long a horror director, has a pacey approach & is well served by a distinguished cast of veterans of the genre. Opens Apr 14.

Lovesick (15)

Dudley Moore plays a New York psychiatrist who falls in love with a patient, the delectable & pouty Elizabeth McGovern who is a young playwright about to become Joseph Papp's latest discovery. He is warned of his obsession by Dr Freud himself, played by Alec Guinness, who keeps appearing like Harvey the rabbit whenever our hero has a crisis. The problem with Marshall Brickman's film is that its sights are so badly focused—it takes itself far too seriously to be a comic compendium of psychiatric jokes, yet fails utterly to make anything more than a humorous point of Dudley Moore's professional betrayal when he starts telling his patients that they are wasting their money since nothing is wrong with them. The comic talent of Dudley Moore is scarcely given a chance. Opens Mar 31.

Sophie's Choice (15)

Meryl Streep's performance is a *tour de force*—acting of such polished brilliance that it stands wholly in a class of its own. She plays a Polish ex-prisoner from Auschwitz living in Brooklyn a year or two after liberation with a wildly extrovert Jewish intellectual, played by Kevin Kline. A young writer, Peter MacNicol, rooms in the same old frame house, & is drawn to the volatile couple, gradually unravelling the mysteries that surrounds them both. It is necessary for Streep to speak American with a Polish accent &, in the flashbacks to the prison camp, to speak educated Polish & accentless German, which she accomplishes so well that she is able to pass muster with German & Polish actors.

The provenance is William Styron's lengthy best-selling novel (the young man his younger post-war *alter ego*), & Alan J. Pakula has given it a careful, almost reverent treatment, having written the screen play as well as directed. It is a long film & because of its structure, which spends the first hour establishing the Brooklyn rooming-house & its occupants, before going back to Europe in flashback, it is almost like two disconnected works.

Sophie is a Catholic, not a Jew, her father an academic who found justification for Hitlerian theories but was nevertheless murdered by the Nazis. Her choice is that of deciding which of her two children must be sent to the gas chamber. Given such a dilemma no mother could again be normal, & this horrific fact is the key to her tragic later life. It is an uncomfortable film, its plodding progress redeemed by the astonishing central portrayal. Opens Apr 14.

Table for Five (PG)

Rob Lieberman likes to regard himself as America's Alan Parker, a director of television commercials featuring children, who has made it to the big screen. His debut, needless to say, has three children as its main characters. Jon Voight plays their divorced father who takes them on a cruise to Egypt. While they are at sea their mother, Millie Perkins, is killed in a car crash, & the distraught stepfather (Richard Crenna) flies to Athens to retrieve the children. But Voight convinces him to let the cruise continue, & at

its end he realizes that he wants custody, even though his lifestyle is a long way from that of the ultra-responsible, caring Crenna, who happens also to be a lawyer. It is a tug-of-love between two men, set against the travel-brochure backgrounds of Greece, Italy & the Pyramids, & the Norwegian liner *Vistafjord*, with a screenplay by David Seltzer. Jon Voight is a clever actor & invests much power in the character he plays. Sadly, the beautiful Marie-Christine Barrault is given a role of singular absurdity as the one young woman on the ship prepared to look at him & weep when the bad news breaks, only to walk away at the end.

Tales of Ordinary Madness (18)

Ben Gazzara plays a middle-aged macho poet, an indiscriminate womanizer & downer of alcohol who battles constantly against the middle-class forces that want to take him out of the brothels & bars & set him to work in the antiseptic surroundings of academe & New York publishing. A beautiful young prostitute with a talent for self-mutilation (Ornella Muti) momentarily attracts him, but when she eventually succeeds in committing suicide his muse undergoes brief hiccoughs. The film is by Marco Ferreri & Sergio Amidei but, shot entirely in America, it shows a number of rough edges that betoken budgetary starvation & off-camera dissent. Opens Apr 14.

ALSO SHOWING

Airplane II—The Sequel (PG)

The disastrous flight of the first movie is reprised, except that the aircraft is now a moon shuttle. The jokes come thick & fast, with special relevance for film buffs. Lloyd Bridges, Peter Graves & Julie Hagerty repeat their roles.

Aspern (PG)

French film, directed by Eduardo de Grigorio, based on Henry James's novel *The Aspern Papers*. With Bulle Ogier.

The Class of 1984 (18)

Violent film about a music teacher who is horrified by the graffiti, guns & gangs of an American high school &, single-handed, takes on a gang of punks.

Courtesans of Bombay (PG)

New film about professional singing & dancing girls in Bombay's crowded tenements, directed by Ismail Merchant.

The Dark Crystal (PG)

Extraordinary production design by Brian Froud of another world many galaxies away, inhabited by an evil race of birdlike monsters created by Jim Henson & Frank Oz. The filming technique is brilliant, but the fantasy needs the lightness of touch that made *Star Wars* so successful.

Enigma (15)

Spy drama with Martin Sheen as a man returning to East Berlin to steal a computer part, & Sam Neill as a KGB officer hunting him. Directed by Jeannot Szwarc.

The Executioner's Song (15)

Careful & unsensational film by Lawrence Schiller about the life of Gary Gilmore, executed for murder by a firing squad in Utah. Good performances by Tommy Lee Jones as Gilmore, & Rosanna Arquette as a teenage mother.

48 Hours (18)

Walter Hill's thriller is entertaining in a ferocious way. Nick Nolte & Eddie Murphy play a San Francisco cop & a paroled gangster who team up to track down a ruthless murderer.

Frances (15)

In spite of Jessica Lange's excellent performance as Frances Farmer, the 1930s Hollywood beauty who failed to toe the line, the film has the look of a television mini-series. A sad tale of the actress's decline through booze, jail & mental institutions.

Gandhi (PG)

Richard Attenborough has wrought an impeccable epic from the life story of one of the 20th century's most powerful leaders. Ben Kingsley gives a great screen performance spanning 50 years from Gandhi's days as a young lawyer to his assassination in 1948.

Heat & Dust (15)

India of the Raj & today is contrasted in the Merchant Ivory film of Ruth Praver Jhabvala's Booker Prize-winning novel. Excellent cast, including Julie Christie, Christopher Cazenove, Jennifer Kendal, Shashi Kapoor, Nickolas Grace & newcomer Greta Scacchi, exquisitely photographed by Walter Lassally.

Kuhle Wampe (PG)

First British showing of a classic German film made in 1931, based on a Brecht story, showing the mass unemployment in Germany at that time. With Hertha Thiele & Ernst Busch.

Local Hero (PG)

Bill Forsyth's film is a likeable blend of satire, whimsy & Scottish mysticism. Burt Lancaster plays a Texas billionaire anxious to buy up an entire village as a location for a crude-oil refinery.

The Missionary (15)

Michael Palin wrote & stars in this subtle satire on Edwardian hypocrisy & class manners. Richard Loncraine has made a handsome film; Michael Hordern excels as an absent-minded butler.

My Favourite Year (PG)

Actor Richard Benjamin has triumphed with his directing debut. This comedy is a loving re-creation of live television in 1954, with Joseph Bologna as a chat show host & Peter O'Toole, in his most satisfying part for years, as a drink-sodden swashbuckler who is one of the guests.

An Officer & a Gentleman (15)

Taylor Hackford's film is an excellent version of the story of the loner (Richard Gere) from a dubious background who slogs his way through officer school & ends up as the one most likely to succeed. His room-mate, who is driven to suicide, is superbly portrayed by David Keith.

One Man's War (PG)

Documentary using diaries & French newsreels to show the progress of the Second World War through the eyes of Ernst Jünger, military commandant of Paris during the German Occupation.

Privates on Parade (15)

Michael Blakemore's film directing debut is an excellent & witty adaptation of Peter Nichols's RSC stage hit about a group of soldiers who provide song-&-dance entertainment for the British army in Malaya in 1949. Wonderful performances from Denis Quilley, John Cleese, Michael Elphick, Joe Melia & Nicola Pagett.

Q—The Winged Serpent (18)

Horror film about a creature which nests in the Chrysler Building & slays New Yorkers in accordance with an Aztec ritual. With Michael Moriarty, David Carradine & Richard Rowntree; directed by Larry Cohen.

The Return of the Soldier (PG)

Alan Bates plays a shell-shocked captain returning from the First World War in a story based on Rebecca West's first novel. Beautiful performances by Julie Christie, Ann-Margret & Glenda Jackson as the three women in his life who submerge their differences to bring him back to reality.

Tempest (15)

Paul Mazursky has turned Shakespeare's Prospero into a drop-out New York architect (John Cassavetes), who takes his daughter & his mistress to a Greek island. An interesting idea that becomes somewhat over-extended in its execution.

They Call That an Accident (15)

French film, written & directed by Nathalie Delon, who also plays the lead part of a mother seeking revenge on the hospital staff whose malpractice caused the death of her son.

The Verdict (15)

Paul Newman's down-at-heel American lawyer is the best thing he has done for years. Against all odds, he takes on a brilliant attorney (James Mason) in a hopeless attempt to bring a case for medical negligence against a church hospital.

The World According to Garp (15)

A confused saga of unappealing people in unlikely situations. Robin Williams plays Garp, whose mother is assassinated after becoming leader of a feminist movement.

Certificates

U = unrestricted

PG = passed for general exhibition, but parents are advised that the film contains material that they might prefer younger children not to see.

15 = no admittance under 15 years.

18 = no admittance under 18 years.



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SPORT

FRANK KEATING

A MARVELLOUS MONTH for sport. Summer is on its way: the cricketers will be playing the opening match of the first-class season on April 28, the same day as the first great classic of flat racing, the 1,000 Guineas at Newmarket. It is now worth much more than that of course. The steeplechasers congregate at Aintree on April 9 for their end-of-term festival. Will this be the last Grand National on that scruffy, nondescript but venerable piece of ground near Liverpool? It always is; then, miraculously, it survives for just one more year. The equestrians will be at Badminton for the celebrated three-day event which, in fact, lasts four. Rugby Union wraps up with the John Player Cup final on April 30—a fortnight after the tennis players have moved to the outside courts at Bournemouth for the State Express Classic from April 18 to 24.

HIGHLIGHTS

ATHLETICS

Apr 17. **Gillette London Marathon**, start 9.30am Blackheath SE3 & Greenwich SE10; finish approx 11.30am, Westminster Bridge, SW1.

The skinny army is on the march—the carnival to beat all carnivals for the serious athletes, the charity runners, & all the nation's knobby-kneed exhibitionists. They say it's fun, but watch the faces at the end!

CANOEING

Apr 1-4. **Devizes to Westminster Race**, start Devizes, Wilts; finish Westminster Bridge, SW1.

Apr 30, May 1. **Foster's Draught International Round London Canoe & Kayak Race**, Apr 30 start 11am Greenwich, arr Richmond approx 2pm; May 1 start 9am, Brentford Dock, arr Little Venice noon, arr Limehouse Dock approx 3pm.

CRICKET

Apr 27-29. **MCC v Middx**, Lord's. **Schweppes Championship**: Lord's: **Middx v Essex**, Apr 30, May 3, 4. **The Oval: Surrey v Kent**, Apr 30, May 2, 3.

CYCLING

Apr 18-23. **Sealink International**, start Isle of Wight; finish Sheffield, S Yorks.

EQUESTRIANISM

Mar 31-Apr 4. **Birmingham International Show-jumping Championships**, National Exhibition Centre, Birmingham.

Apr 14-17. **Badminton Horse Trials**, nr Tetbury, Avon.

Apr 30-May 2. **Kerrygold International Showjumping**, Hickstead, nr Haywards Heath, E Sussex.

FOOTBALL

Apr 27. **England v Hungary**, Wembley Stadium, Middx.

Apr 30. **FA Challenge Vase Final**, Wembley Stadium.

London home matches:

Arsenal v Southampton, Apr 2; **v Coventry City**, Apr 9; **v Manchester City**, Apr 23.

Brentford v Portsmouth, Apr 1; **v Walsall**, Apr 16; **v Sheffield United**, Apr 30.

Charlton Athletic v Crystal Palace, Apr 1; **v Oldham Athletic**, Apr 16; **v Shrewsbury Town**, Apr 29.

Chelsea v Queen's Park Rangers, Apr 4; **v Newcastle United**, Apr 16; **v Rotherham United**, Apr 30.

Crystal Palace v Cambridge United, Apr 2; **v Carlisle United**, Apr 9; **v Grimsby Town**, Apr 23.

Fulham v Chelsea, Apr 2; **v Charlton Athletic**, Apr 9; **v Leicester City**, Apr 23.

Millwall v Southend United, Apr 2; **v Lincoln City**, Apr 9; **v Doncaster Rovers**, Apr 23.

Orient v Millwall, Apr 4; **v Huddersfield Town**, Apr 16; **v Exeter City**, Apr 30.

Queen's Park Rangers v Leicester City, Apr 9; **v Leeds United**, Apr 23.

Tottenham Hotspur v Arsenal, Apr 4; **v Ipswich Town**, Apr 16; **v Liverpool**, Apr 30.

The match on Apr 30 will be London's opportunity to bid farewell to Bob Paisley, the astonishing manager of Liverpool, who retires at the end of the season. This most unlikely grandad is far & away the most successful manager in the whole history of the British game.

Watford v Luton Town, Apr 4; **v Nottingham Forest**, Apr 16; **v Arsenal**, Apr 30.

West Ham United v Watford, Apr 1; **v Sunderland**, Apr 9; **v Aston Villa**, Apr 23.

Wimbledon v Swindon Town, Apr 1; **v Darlington**, Apr 9; **v Port Vale**, Apr 23.

GOLF

Apr 30, May 1. **Lytham Trophy**, Royal Lytham &

St Anne's, nr Blackpool, Lancs.

GYMNASICS

Apr 16. **Daily Mirror Champions All**, Wembley Arena, Middx.

HORSE RACING

Apr 4. **Welsh Champion Hurdle**, Chepstow.

Apr 5. **Welsh Champion Chase**, Chepstow.

Apr 7. **Topham Trophy Handicap Chase**, Liverpool.

Apr 9. **Sun Grand National**, Liverpool.

Apr 13. **Pearce Duff Novices' Handicap Chase**, Ascot.

Apr 13. **Tote European Free Handicap**, Newmarket.

Apr 15. **Scottish Champion Hurdle**, Ayr.

Apr 16. **William Hill Scottish National**, Ayr.

Apr 21. **State Express Golden Miller Chase**, Cheltenham.

Apr 23. **Whitbread Gold Cup**, Sandown Park.

Apr 28. **1,000 Guineas Stakes**, Newmarket.

Apr 29. **Jockey Club Stakes**, Newmarket.

Apr 30. **2,000 Guineas Stakes**, Newmarket.

Point-to-points:

Apr 2. **Ashford Valley**, Charing, nr Ashford, Kent; **Vale of Aylesbury**, Kimble, Bucks.

Apr 4. **Cowdray**, Midhurst, W Sussex; **Essex Farmers'**, Marks Tey, nr Colchester; **North Cotswold**, Broadway, Hereford & Wores; **Southdown & Eridge**, Heathfield, E Sussex.

Apr 9. **Royal Artillery**, Larkhill, nr Amesbury, Wilts; **Whaddon Chase**, Little Horwood, nr Winslow, Bucks.

Apr 16. **Essex**, Marks Tey; **West Kent**, Penshurst, nr Tunbridge Wells, Kent.

Apr 30. **Berks & Bucks**, Kingston Blount, nr Watlington, Oxon.

ICE SKATING

Apr 5-9. **Blackpool Ice Festival**, Blackpool, Lancs.

ROWING

Apr 2, 5pm. **University Boat Race**, Putney, SW15 to Mortlake, SW14.

The traditional & historical challenge may be an anachronism to most oarsmen. To the students in the two sleek, streamlined little twigs it represents a 20-minute war. The concentration must be total. The Oxford coach, Dan Topolski, once sent his crew out with the threat: "If you so much as think of your girlfriend for a split second during the race, then we are all dead."

Apr 9, 3.30pm. **Scullers' Head of the River**, Mortlake to Putney.

RUGBY

Apr 30. **John Player Cup final**, Twickenham.

SKIING

Apr 15-17. **Peter Stuyvesant British Freestyle Championships**, Cairngorm, Scotland.

SNOOKER

Apr 15-May 2. **World Professional Championships**, Crucible Theatre, Sheffield, S Yorks.

SQUASH

Apr 4-14. **Audi British Open**, Assembly Rooms, Derby.

Apr 27. **Diners' Club National Championships** finals, Cannons, The City Sporting Club, Cousin Lane, EC4.

SWIMMING

Apr 1-4. **Trident Life National Short Course Championships**, Gloucester.

Apr 23. **Synchro Championships**, Worcester.

Apr 23, 24. **Yorkshire Bank International**, GB v Holland, Derby Baths, Blackpool, Lancs.

TENNIS

Apr 18-24. **State Express Classic**, W Hants, Club, Roslin Rd, Bournemouth.

TELEVISION

JOHN HOWKINS

FROM HIS FIRST WORDS it is clear that Laurence Olivier's performance of *King Lear* (Channel Four, April 3) is an astonishing piece of work even by his own standards. David Plowright, the managing director of Granada who has been responsible for all Olivier's recent TV work (being a brother-in-law must help), says that while Olivier's last performance as Lear had perfect technique, "he now generates out of his own personal suffering an emotional level that wouldn't have been possible before". Indeed, rumour has it that one member of the cast found herself unable to continue during an early rehearsal because Olivier had pitched the emotion too high. The players include John Hurt as the Fool; Diana Rigg as Regan; Leo McKern (Gloucester); Colin Blakeley (Kent); Dorothy Tutin (Goneril); Anna Calder-Marshall (Cordelia); David Threlfall (Edgar); Robert Lindsay (Edmund) and Jeremy Kemp (Cornwall).

□ I've always regarded Beatrix Potter as a shadowy, make-believe figure who basks in the reflected glory of such real personalities as Peter Rabbit, Benjamin Bunny and Mrs Tittlemouse. A new play, *The Tale of Beatrix Potter*, by John Hawkesworth who devised *Upstairs, Downstairs*, dispels this idea (BBC2, April 4). He shows the creator of these delightful animals as a skilful, energetic writer and illustrator whose life started unhappily and who ended her days as a sheep farmer. Holly Aird (familiar from *The Flame Trees of Thika*) and Penelope Wilton play Beatrix young and old, while John Woodvine is her father.

□ If you want to acquire more than a passing knowledge of modern art, start watching the Open University course, *Modern Art and Modernism* at 2.45pm on Saturdays (the OU source explains the odd timing). It gives a serious, informative critique of practically everything from Van Gogh's *Potato Eaters* (March 26, and one of the best), to Seurat's *Bathers* (April 2), Impressionism (April 16), Cézanne (April 23) and so on up to a visit to the Pompidou Centre in Paris on October 1.

THE MONTH IN VIEW



Olivier as Lear: April 3 on C4.

Apr 1. **Imaginary Friends** (BBC2)

Peter Ustinov plays at least six people in George Baker's adaptation of Robert King's *The Dragon Variation*. I like especially his Inspector Blockney from Bradford, who is reminiscent of a similar-sounding painter from the same city. Lilli Palmer & Roger Rees are good foils to his wit.

Apr 3. **South Bank Special: 500 years of choral music** (ITV)

A celebration for Easter performed in Westminster Abbey & presented by organist Simon Preston.

Apr 5. **Masters of Tap** (C4)

The first of three *Masterclass* programmes, on Tuesday, Wednesday & Thursday, with Chuck Green, Hóni Coles & Will Gaiñes demonstrating & explaining their delicate skills.

Apr 6. **The Apprentice Years** (BBC2)

The first of three programmes to mark the 500th anniversary of Raphael's birth ends with the completion of his masterpiece, *The Madonna & Child*. *The Prince of Painters* (Apr 13) describes the rest of his short life, & the third programme (Apr 20) evaluates his influence on Rubens, Rembrandt & others. David Thompson is writer & presenter.

Apr 7. **Jury** (BBC1)

A new series of plays about the 12 members of a jury. This opener looks at the selection of the jury.

Apr 8. **Death of an Expert Witness** (ITV)

An old-fashioned detective story by P. D. James, whom aficionados rate with the best thriller writers. Seven episodes tell a complicated story of murder & disappearance, set in a bleak Norfolk landscape; the cast includes Roy Marsden, Barry Foster, Geoffrey Palmer & Cyril Cusack.

Apr 11. **Psychiatry & the Law** (BBC2)

A *Horizon* investigation in two parts of how the law makes a distinction between criminals who are given prison sentences & those who are judged insane or irresponsible & given psychiatric treatment: a topic that has become more contentious with the arguments over Peter Sutcliffe (the "Yorkshire Ripper") & Michael Fagan.

Apr 13. **Sir Ernest Shackleton** (BBC2)

An enterprising drama-documentary about the Antarctic explorer who never quite made it. The four episodes are directed by Martin Friend, with David Schofield playing Shackleton. Included is a sequence filmed on South Georgia (before the invasion) where Shackleton finally came to grief.

Apr 16. **What a Picture!** (C4)

A lavish, well-researched guide to taking photographs, produced by the TV arm of book publishers Mitchell Beazley & presented by John Hedgecoe. The eight programmes cover everything from first principles to darkroom tricks.

Apr 18. **S.W.A.L.K.** (C4)

Drama about the fantasies of a young girl & the effect teenage magazines have on her. There is the bonus of Prunella Scales as an "agony aunt".

Apr 19. **Medical Mistakes: who pays the price?** (ITV)

A major survey by Thames of the thin line between medical accidents & medical negligence; & how a patient's scope for complaint & compensation is severely restricted both in and out of the NHS.

Apr 24. **Don Carlo** (C4)

Plácido Domingo has the title role & Grace Bumbry is Eboli in John Dexter's production of Verdi's opera recorded via satellite from the Metropolitan Opera House, New York.

Apr 24. **William Trevor** (ITV)

Melvyn Bragg interviews William Trevor, the prolific writer whose recent TV work has included *The Ballroom of Romance & Secret Orchards*.

CLASSICAL MUSIC

MARGARET DAVIES



The Allegri String Quartet: at the Queen Elizabeth Hall on April 21.

THIS MONTH there is a spate of mini festivals devoted to the music of one composer. The Barbican's Mostly Mozart Festival coincides with the Easter weekend and includes concerts by the Academy of Ancient Music under Christopher Hogwood, the RPO and the London Concert Orchestra, as well as showings of two filmed versions of *Don Giovanni*. The London Handel Festival is at St George's, Hanover Square, from April 16 to 24. In celebration of the 150th anniversary of the birth of Brahms, the Chilingirian String Quartet are giving three Tuesday concerts at the Queen Elizabeth Hall of his principal chamber works. At the same venue, on April 21, the Allegri Quartet give the first of three programmes in a Schubert series which will include five of the Quartets and the Quintet in C and a work each by Dvořák, Mozart and Britten.

□ The ECO is giving a gala concert at the Barbican on April 20, in the presence of Princess Margaret, to celebrate the 80th anniversary of the National Art Collections Fund which helps public museums and galleries acquire works of art. The soloists in the all-Mozart programme will be Felicity Lott, Moura Lympany and Barry Tuckwell, whose book *Horn*, a guide to the instrument and its repertory, will be published on April 21.

CONCERT AND RECITAL GUIDE

ALBERT HALL

Kensington Gore, SW7 (589 8212).

Apr 1, 2.30pm. **Wren Orchestra**, conductor M. Davies; John Birch, harpsichord; James Watson, trumpet; John Alley, organ; Valerie Masterson, soprano; Anne Collins, contralto; James Griffet, tenor; John Tomlinson, bass. Handel, Messiah.
Apr 3, 7.30pm. **New Symphony Orchestra**, **Troopers of the Light Cavalry**, Antony Hopkins, conductor & compère. Viennese evening: music by Suppé, Lehár, Schubert & the Strauss family.
Apr 24, 7.30pm. **London Opera Orchestra**, conductor Wordsworth; Marilyn Hill Smith, soprano; Joan Davies, mezzo-soprano; Alan Woodrow, tenor; Christian Duplessis, baritone. Excerpts from operas, including *Rigoletto*, *La Bohème*.
Apr 29, 7.45pm. **London Philharmonic Orchestra**, conductor López-Cobos; Andras Schiff, piano. Schubert, Symphony No 8 (Unfinished); Schumann, Piano Concerto; Chabrier, Rhapsodie, España; Granados, Intermezzo from Goyescas; Rimsky-Korsakov, Capriccio Espagnol.

BARBICAN

Silk St, EC2 (628 8795, cc 638 8891).

Apr 1, 2, 5pm. **English Chamber Orchestra**, **Pro Musica Chorus of London**, Desborough School Choir, conductor Leppard; Ryland Davies, Evangelist; Rodney Macann, Christus; Sheila Armstrong, soprano; Linda Finnie, mezzo-soprano; Maldwyn Davies, tenor; Stephen Varcoe, baritone. Bach, St Matthew Passion.
Apr 3, 3.15pm. **Academy of Ancient Music**, director Hogwood; Emma Kirkby, soprano. Mozart, Symphony No 35 (Haffner), Voi avete un cor fedele; Beethoven, Symphony No 1.
Apr 3, 7.30pm. **Shirley Verrett**, soprano; **Geoffrey Parsons**, piano. Schubert, Brahms, R. Strauss, Lieder.

Apr 4, 7.30pm. **Royal Philharmonic Orchestra**, conductor Y. P. Tortelier; Pascal Rogé, piano. Mozart, Overture The Marriage of Figaro, Eine kleine Nachtmusik, Piano Concerto No 21, Symphony No 40.
Apr 5, 7.30pm. **Academy of Ancient Music**, director Hogwood; Emma Kirkby, soprano; Eirian James, contralto; Maldwyn Davies, tenor; David Thomas, bass. Haydn, Symphony No 104 (London); Mozart, Requiem K626.
Apr 10, 7.30pm. **London Concert Orchestra**, **London Choral**, **Trumpeters from the Band of the Welsh Guards**, conductor Dods; Valerie Masterson, soprano. Opera gala. Rossini, Verdi, Puccini, Gounod, Borodin.
Apr 12, 8pm. **London Concert Orchestra**, conductor Rabinowitz; Malcolm Binns, piano. Glinka, Overture Russian & Ludmilla; Khachaturian, Adagio from Spartacus; Rachmaninov, Piano Concerto No 2; Tchaikovsky, Fantasy Overture Romeo & Juliet, Capriccio Italien.
Apr 13, 8pm. **English Chamber Orchestra**, conductor Del Mar; Oscar Shumsky, violin; Rossini, Overture The Silken Ladder; Mozart, Violin Concerto No 5; Saint-Saëns, Introduction & Rondo, Capriccioso for violin & orchestra; Beethoven, Symphony No 8.
Apr 16, 7.30pm. **Franz Liszt Chamber Orchestra**, director Rolla; Jean-Pierre Rampal, flute. Handel, Concerto Grosso Op 6 No 7; Stamitz, Flute Concerto in G; Bach, Suite No 2; Vivaldi, The Four Seasons.
Apr 17, 7pm. **London Symphony Orchestra**, **Brighton Festival Chorus**, conductor Guadagno; Plácido Domingo, Gheza Dimitrova, Piero Cappuccilli, Barbara Conrad, Rodney Macann, Elizabeth Bainbridge, Patrick Wheatley, soloists. Ponchielli, La Gioconda (concert performance).
Apr 20, 7pm. **English Chamber Orchestra**, conduc-

tor Bedford; Moura Lympany, piano; Felicity Lott, soprano; Barry Tuckwell, horn. Mozart, Symphony No 40, Horn Concerto No 2, Piano Concerto No 21, Bella mia fiamma, Voi avete un cor fedele.

Apr 24, 7.30pm. **English Chamber Orchestra**, conductor Stapleton; Luciana Serra, soprano; Plácido Domingo, tenor; Thomas Allen, baritone. Operatic music including arias & duets from *Otello*, *The Pearl Fishers*, *The Barber of Seville*.

Apr 26, 7.30pm. **Monteverdi Choir**, **English Baroque Soloists**, conductor Gardiner. Handel, Israel in Egypt.

Apr 27, 7.45pm. **City of London Sinfonia**, **Richard Hickox Singers**, conductor Hickox; Jennifer Smith, soprano; Charles Brett, counter-tenor; Martyn Hill, tenor; Stephen Varcoe, baritone; Duke Dobing, Julian Coward, flutes; Simon Standage, violin; Ian Watson, harpsichord. Bach, Easter Oratorio, Brandenburg Concertos Nos 4 & 5, Komm Jesu komm.

Apr 28, 8pm. **London Concert Orchestra**, conductor Di Jonasco; Wolfgang Lawrenson, piano. Dvořák, Overture Carnival; Tchaikovsky, Waltz & Polonaise from Eugene Onegin; Grieg, Piano Concerto; Sibelius, Finlandia; Bach/Stokowski, Toccata & Fugue in D minor; Enesco, Rumanian Rhapsody.

Apr 29, 7.30pm. **Northern Sinfonia**, conductor Chung; Emanuel Ax, piano. Mozart, Symphony No 25, Piano Concerto No 14; R. Strauss, Serenade in E flat for 13 wind instruments; Schubert, Symphony No 3.

ST GEORGE'S

Hanover Sq, W1.

London Handel Festival. Tickets from G. S. Lashmar, 18 South Molton St, W1 (493 4731/5, cc).

Apr 16, 7pm. **London Handel Choir & Orchestra**, conductor Darlow; Gillian Fisher, soprano; Charles Brett, alto; Adrian Thompson, tenor; Peter Savidge, David Thomas, basses. Handel, Susanna.

Apr 18, 7.30pm. **Parley of Instruments**, directors Goodman, Holman. Handel, Suite The Alchemist, Sonata a quattro in G Op 5 No 4, Water Music Suite (early chamber version), Hornpipe; Telemann, Sonata a cinque in F minor, Concerto in G for violin, two violas & basso continuo.

Apr 20, 7.30pm. **London Handel Orchestra**, conductor Darlow; Gillian Fisher, Helen Kucharek, sopranos; Paul Nicholson, organ. Handel, Concerto Grosso in A Op 6 No 11, Concerto in B flat for organ & strings Op 7 No 3, Cantata a due: Aminta e Fillide; Hellendaal, Concerto Grosso in D major Op 3 No 5.

Apr 21, 7.30pm. **Tilford Bach Orchestra**, conductor Darlow; Emma Kirkby, soprano; David Thomas, bass. Handel, Concerto Grosso in F Op 3 No 4, Apollo e Dafne, Ah: Che troppo ineguali, Salve Regina, Concerto Grosso in A minor Op 6 No 4.

Apr 23, 7pm. **London Handel Choir & Orchestra**, conductor Darlow; Gillian Fisher, soprano; Malcolm Smith, Charles Brett, altos; Ian Partridge, tenor; David Thomas, bass. Handel, Joseph & his Brethren.

ST JOHN'S

Smith Sq, SW1 (222 1061).

Apr 11, 1pm. **Smetana String Quartet**. Janáček, Quartet No 1 (Kreutzer Sonata); Dvořák, Quartet in A flat Op 105.

Apr 14, 1.15pm. **Anthea Gifford**, guitar. Works by Dowland, Mozart/Sor, Ward & Villa Lobos.

Apr 18, 1pm. **Franz Liszt Chamber Orchestra**, leader Rolla. Corelli, Concerto Grosso Op 6 No 4; Handel, Concerto Grosso Op 6 No 7; Bartók, Divertimento.

Apr 20, 7.30pm. **Wren Orchestra of London**, conductor Snell; James Watson, trumpet. Walton, Sonata for Strings; Gregson, Trumpet Concerto; Copland, Quiet City, Appalachian Spring.

Apr 25, 1pm. **Sandor Vegh**, violin; **Andras Schiff**, piano. Schubert, Sonata in G minor D408; Bartók, Sonata No 1.

Apr 28, 1.15pm. **Clem Alford**, sitar; **Sheik Ismail**, tabla; **John Mayer**, tanpura. Indian music.

Apr 30, 7.30pm. **Clerkes of Oxenford**, director Wulstan. Byrd, Ad Dominum cum tubularer; Purcell, Hear My Prayer O Lord; Lotti, Crucifixus; Gibbons, O clap your hands; Anon, The Play of Daniel (staged by candlelight).

SOUTH BANK

SE1 (928 3191, cc, A, Bc 928 6544).

(FH = Festival Hall, EH = Queen Elizabeth Hall, PR = Purcell Room)

Apr 1, 5pm. **Philharmonia Orchestra**, **London Choral Society**, **Haberdashers' Aske's Boys' Choir**, conductor Kuhn; Robert Tear, Evangelist; Stephen Roberts, Christus; Yvonne Kenny, soprano; Ann Murray, contralto; Robin Leggate, tenor; David Wilson-Johnson, bass. Bach, St Matthew Passion (in English). FH.

Apr 3, 3.15pm. **English Chamber Orchestra**, conductor Leger; Howard Shelley, piano. Mozart, Symphonies Nos 38 & 39, Piano Concerto in C minor K491, Overture The Marriage of Figaro. FH.

Apr 3, 7.30pm. **Royal Philharmonic Orchestra**, **Brighton Festival Chorus**, conductor Weller; Jill Gomez, soprano; Penelope Walker, mezzo-soprano; Philip Langridge, tenor; Marius Rintzler, bass. Beethoven, Symphonies Nos 8 & 9. FH.

Apr 4, 8pm. **Philharmonia Orchestra**, conductor Dutoit; Marisa Robles, harp. Ravel, Rhapsodie espagnole, Bolero; Rodrigo, Concierto de Aranjuez (arr for harp); Chabrier, España; Bizet, Carmen Suite. FH.

Apr 5, 7.30pm. **Philip Pilkington**, piano. Bach, Three Preludes & Fugues, French Suite No 5; Schumann, Phantasies Op 12; Beethoven, Sonata in A flat Op 110. PR.

Apr 5, 19, 26, 7.45pm. **Chilingirian String Quartet**. **Brahms series**: Apr 5, Nobuko Imai, viola. Quintets in F Op 88, in G Op 111, Quartet in A minor Op 51 No 2; Apr 19, Andrew Marriner, clarinet. Quartets in C minor Op 51 No 1, in B flat Op 67, Clarinet Quintet in B minor Op 115; Apr 26, Ian Jewel, viola; Steven Isserlis, cello. Sextets in B flat Op 18, in G Op 36. EH.

Apr 6, 7.45pm. **English Chamber Orchestra**, conductor Kraemer; Jose-Luis Garcia, violin; Anthony Halstead, Christian Rutherford, horns. Handel, Concerto Grosso in A minor Op 6 No 4, in A Op 6 No 11; Vivaldi, Sonata in B flat (Al Santo Sepolcro), Concerto in F for two horns; Tartini, Violin Concerto in G. EH.

Apr 6, 8pm. **London Mozart Players**, conductor Blech; Yan Pascal Tortelier, violin; Paul Tortelier, cello; Maria de la Pau, piano. Mozart, Symphony No 32; Beethoven, Triple Concerto; Mendelssohn, Symphony No 3 (Scottish). FH.

Apr 7, 8pm. **London Philharmonic Orchestra**, conductor Tennstedt; Radu Lupu, piano. Brahms, Tragic Overture, Symphony No 3, Piano Concerto No 1. FH.

Apr 8, 7.45pm. **Gabrieli String Quartet**; Olga Hegedus, cello. Haydn, String Quartet in B flat (Sunrise); Dvořák, String Quartet in F (American); Schubert, String Quintet in C D956. EH.

Apr 8, 8pm. **BBC Symphony Orchestra**, conductor Wand; Krystian Zacharias, piano. Mozart, Piano Concerto in B flat K595; Bruckner, Symphony No 4 (Romantic). FH.

Apr 9, 7.45pm. **Handel Opera Chorus & Orchestra**, conductor Farncombe; Sandra Dugdale, Penelope Walmsley-Clark, sopranos; Cynthia Buchan, mezzo-soprano; Paul Esswood, counter-tenor; Glen Winslade, tenor; Eric Roberts baritone. Handel, Alcina. EH.

Apr 10, 3pm. **Radu Lupu**, piano. Schumann, Faschingsschwank aus Wien, Humoreske; Schubert, Sonata in D D850. EH.

Apr 10, 3.15pm. **London Philharmonic Orchestra**, conductor Tennstedt; Garrick Ohlsson, piano. Brahms, Academic Festival Overture, Symphony No 3, Piano Concerto No 2. FH.

Apr 10, 7.30pm. **London Symphony Orchestra**, conductor Previn; Itzhak Perlman, violin. Dvořák, Slavonic Dances Op 72 Nos 1, 2, 5; Goldmark, Violin Concerto; Debussy, Nocturnes, La mer. FH.

Apr 11, 8pm. **London Symphony Orchestra & Chorus**, conductor Hickox; Felicity Palmer, mezzo-soprano; Arthur Davies, tenor; Norman Bailey, baritone; Ian Watson, organ. Elgar, The Dream of Gerontius. FH.

Apr 12, 8pm. **Royal Philharmonic Orchestra**, conductor Weller; Janet Baker, mezzo-soprano. Wagner, Wesendonk Lieder; Mahler, Symphony No 5. FH.

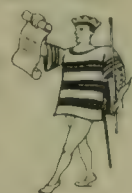
Apr 13, 7.45pm. **London Sinfonietta**, conductor Pay; Gareth Hulse, oboe; John Constable, piano. Holt, Kites; Lloyd, Three Dances; Saxton, Pro-

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CLASSICAL MUSIC CONTINUED

cessions & Dances; Turnage, Before Dark; Bain-bridge, Concertante in moto perpetuo; Knussen, Ophelia Dances. *EH*.

Apr 13, 8pm. **Philharmonia Orchestra**, conductor Haitink; Zara Nelsova, cello. Elgar, Pomp & Circumstance March No 5; Cello Concerto, Symphony No 1. *FH*.

Apr 14, 7.30pm. **Lontano**, director de la Martinez; Mary King, mezzo-soprano; Nigel Robson, tenor; von Bose, Fünf Kinderreime; Carpenter, Flimmerkiste; Henze, Kammermusik. *PR*.

Apr 14, 8pm. **London Symphony Orchestra**, conductor Previn; Yuzuko Horigome, violin. Mendelssohn, Violin Concerto; Prokofiev, Cinderella Suite. *FH*.

Apr 15, 8pm. **London Philharmonic Orchestra**, conductor Lopez-Cobos; Dietrich Fischer-Dieskau, baritone. Schubert, Symphonies Nos 4 (Tragic), No 8 (Unfinished); Mozart, Mentre ti lascio, Un bacio di mano, Così dunque tradisci, Rivolgete a lui lo sguardo. *FH*.

Apr 17, 3pm. **Fou Ts'ong**, piano. Mozart, Rondos in A minor K511, in F K494; Schubert, Sonata in A minor D845; Debussy, Six études Book 1; Chopin, Sonata in B flat minor Op 35. *EH*.

Apr 17, 7.30pm. **Philharmonia Orchestra & Chorus**, conductor Haitink; Margaret Marshall, soprano; Thomas Allen, baritone. Haydn, Symphony No 92; Brahms, A German Requiem. *EH*.

Apr 18, 8pm. **London Philharmonic Orchestra**, conductor Lopez-Cobos; Andras Schiff, piano. Vaughan Williams, Fantasia on a Theme by Thomas Tallis; Schumann, Piano Concerto; Sibelius, Symphony No 1. *FH*.

Apr 19, 8pm. **Royal Philharmonic Orchestra**, conductor Dutoit; Pascal Rogé, piano. Dukas, The Sorcerer's Apprentice; Ravel, Piano Concerto for the left hand, La valse; Dvořák, Symphony No 9 (From the New World). *FH*.

Apr 20, 7.45pm. **London Sinfonietta**, conductor Pay; Philip Langridge, tenor. Britten, Sinfonietta Op 1, Nocturne Op 60, Les illuminations; Abrahamson, Preludes 1-10 (String Quartet No 1). *EH*.

Apr 20, 8pm. **Itzhak Perlman**, violin; **Vladimir Ashkenazy**, piano. Brahms, Sonatas in G Op 78, in A Op 100, in D minor Op 108. *FH*.

Apr 21, 7.45pm. **Allegri String Quartet**; Gloria Saarninen, piano. Schubert, String Quartets in D flat D112, in D minor D810; Dvořák, Piano Quintet in A Op 81. *EH*.

Apr 22, 8pm. **Royal Philharmonic Orchestra**, conductor Menuhin; Jean-Pierre Rampal, flute; Marisa Robles, harp. Dvořák, Serenade for strings; Mozart, Concerto for flute & harp; Beethoven, Symphony No 6 (Pastoral). *FH*.

Apr 23, 7.30pm. **London Symphony Orchestra**, conductor Fairbairn; Martin Roscoe, piano. Mendelssohn, Overture The Hebrides; Rachmaninov, Rhapsody on a Theme of Paganini; Tchaikovsky, Symphony No 4. *FH*.

Apr 24, 3pm. **Vlado Perlemuter**, piano. Chopin, Three nouvelles études Op posth, Sonata in B flat minor Op 35; Schumann, Etudes symphoniques Op 13; Ravel, Prélude, Forlane, Rigaudon, Toccata. *EH*.

Apr 24, 7.30pm; Apr 26, 8pm. **London Philharmonic Orchestra & Choir**, conductor Lopez-Cobos; Margaret Price, soprano; Livia Budai, mezzo-soprano; Giuseppe Giacomini, tenor; Robert Lloyd, bass. Verdi, Requiem. *FH*.

Apr 27, 7.45pm. **Alfred Brendel**, piano. Beethoven cycle: Sonatas in A Op 2 No 2, in D Op 28 (Pastoral), in E flat Op 81a (Les Adieux), in C minor Op 111. *EH*.

Apr 27, 8pm. **BBC Symphony Orchestra**, conductor Sanderling; John Lill, piano. Lyadov, Symphonic Poem, Kikimora; Prokofiev, Piano Concerto No 2; Tchaikovsky, Symphony No 5. *FH*.

Apr 28, 8pm. **Royal Philharmonic Orchestra**, conductor Menuhin; Ian Partridge, tenor; Barry Tuckwell, horn. Vaughan Williams, Overture The Wasps; Grieg, Peer Gynt Suite No 1; Britten, Serenade for tenor, horn & strings; Dvořák, Symphony No 6. *FH*.

Apr 29, 7.30pm. **Lontano**, director de la Martinez; Nigel Robson, tenor, Bartók, Contrasts; Fields, Sonata for solo cello; Ligeti, Six Bagatelles for wind quintet; Finnissy, Goro; Balassa, Xenia. *PR*.

Apr 30, 7.30pm. **Royal Philharmonic Orchestra, London Symphony Chorus** (section), conductor Hickox; Catherine Lord, violin. Mussorgsky, Night on the Bare Mountain; Bruch, Violin Concerto No 1; Holst, The Planets. *FH*.

BRIEFING

POPULAR MUSIC DEREK JEWELL



Joan Armatrading at Wembley: April 6 and 7.

The spring flood continues unabated with so many giants reincarnated that this is possibly one of the richest months for popular music ever seen in this country.

Miles Davis, for example, continues after the comeback he made so trenchantly last year, while the finest chamber jazz ensemble ever assembled, The Modern Jazz Quartet, seem to have taken on a new lease of life. Among the other names... Joni Mitchell, Eddie "Lockjaw" Davis, Eric Clapton and Joan Armatrading.

The **Modern Jazz Quartet** are especially intriguing. A few years ago it looked as if they had broken up for good but, after re-assembling for individual concerts, they appear to be undertaking further engagements and will be in London at the Dominion Theatre, Tottenham Court Road (580 9562) for two nights, April 22 and 23.

Miles Davis broke years of silence when he came to London last year with a young and inspiring sextet, a band which had learnt all the lessons of jazz-rock. The guitarist and sax player were particularly exciting and his visit to the Hammersmith Odeon (748 4081) on April 27 and 28 is eagerly awaited.

No one has written and performed popular songs of greater distinction than **Joni Mitchell** in the past 15 years. She looks with a cool, clear eye upon the world and has the capacity to create memorable images as she sings. Her tour of Britain is a substantial one, taking in Birmingham, Dublin and Edinburgh before she hits Wembley Arena (902 8833) on April 23 and 24. At the same London venue one of our best home-grown

singer-songwriters, **Joan Armatrading**, will be appearing on April 6 and 7.

Wembley is also the scene of the great annual **Country Music Festival** staged by Mervyn Conn (April 2 to 4). Among the artists appearing are Tammy Wynette, Billie Jo Spears, George Jones, John D. Loudermilk, Boxcar Willie and Rattlesnake Annie.

The leading rock guitarist, **Eric Clapton**, will go to Edinburgh, Newcastle, Liverpool, St Austell and Poole between April 9 and 14.

With so many jazz venues now running in London, we seem to be enjoying high summer in spring for visiting groups. Ronnie Scott's (439 0747) presents the sparkling **Cedar Walton Quintet** for a fortnight, beginning April 11, and in the preceding week those trad-mainstream veterans, **Kenny Ball and His Jazzmen**, make their first appearance at the club.

Meanwhile, The Canteen in Covent Garden (405 6598) has its usual mixed bag. **Chet Baker**, the highly regarded trumpeter of the 1950s, is appearing until April 2. Then there is a week of the former Count Basie tenor saxophonist, **Eddie "Lockjaw" Davis** April 4 to 9, and later in the month on April 21 there is a most interesting event when the veteran dancer, **Will Gaines**, holds a jazz tap contest. Among the Britons appearing are **Keith Smith's Hefty Jazz** (April 26) and **Quadrant 4**, who were showcased on Channel Four's jazz programme 4 Up 2 Down.

We are also in the midst of the spring flood of record releases. Top of the list for me must be **Randy Newman's** latest album "Trouble in Paradise" (Warner Bros). He is one of the finest living singer-songwriters. As he looks idiosyncratically at America and other places he states what is wrong, but never totally unkindly. His is a broad-ranging human vision, and his tunes and lyrics are deceptively simple.

From the "That's Entertainment" label, which is doing such a good job with movie and stage scores, comes **Richard Rodney Bennett's** music from "The Return of the Soldier"—a most evocative piece of work.

"Procession" (CBS) comes from the jazz-rock band **Weather Report**. They are in cracking form even though Jaco Pastorius is no longer on bass. There's a follow-up album from the excellent singer-songwriter, **Christopher Cross**. "Another Page" (Warner Bros). Intelligent and mellifluous songs are his hallmark.

WIGMORE HALL

Wigmore St, W1 (935 2141).

Apr 5, 7.30pm. **Barbara Hendricks**, soprano; **Dmitri Alexeev**, piano. Purcell, Music for a while. Sweeter than roses, Lord what is man?; Mussorgsky, Song cycle, The Nursery; Rachmaninov, Five Preludes for piano Op 32 Nos 1, 5, 12, Op 23 Nos 6, 7, songs; spirituals.

Apr 7, 7.30pm. **Sharon Gould**, harpsichord. Gibbons & Frescobaldi 400th anniversary concert. Gabrieli, Gibbons, Sweelinck, Philips, Frescobaldi.

Apr 10, 11.30am. **Christian Zacharias**, piano. Sunday morning coffee concert. Schubert, Sonata in A Op 120; Schumann, Carnaval Op 9.

Apr 11, 7.30pm. **Susan Kessler**, mezzo-soprano; **Geoffrey Parsons**, piano. Schubert, 12 Lieder; Tchaikovsky, 11 songs.

Apr 13, 7.30pm. **John Hancorn**, baritone; **John Blakely**, piano. Schubert, Ganymed, Die Liebe hat gelogen, Auf der Bruck; Schumann, Dichterliebe Op 48; Britten, Songs & Proverbs of William Blake; Duparc, Extase, Lamento, Le manoir de Rosemonde.

Apr 16, 7.30pm. **Mayumi Fujikawa**, violin; **Michael Roll**, piano; **Richard Markson**, cello. Beethoven, Kakadu Variations; Bridge, Cello Sonata; Schubert, Piano Trio Op 99.

Apr 17, 11.30am. **Cantabile**; Osian Ellis, harp; Richard Bryan, alto; Nicholas Ibbotson, Stewart Collins, tenors; Michael Steffan, baritone, Mozart, Rossini, Gershwin, Ellington, Rutter & others.

Apr 17, 7.30pm. **Andor Toth**, violin; **Jane Barr**, piano. Schumann, Sonata in A minor Op 105; Bartók, Sonata No 1; Bach, Chaconne from Partita No 2; Saint-Saëns, Sonata No 1.

Apr 20, 7.30pm. **Smetana Quartet**. Schubert, String Quartet Op 125 No 1; Smetana, String Quartet No 2; Janáček, String Quartet No 2.

Apr 23, 7.30pm. **Songmakers' Almanac**; Sheila Armstrong, soprano; Sarah Walker, mezzo-soprano; Peter Savidge, baritone; Graham Johnson, piano. Settings of Shakespeare texts by English, French & German composers.

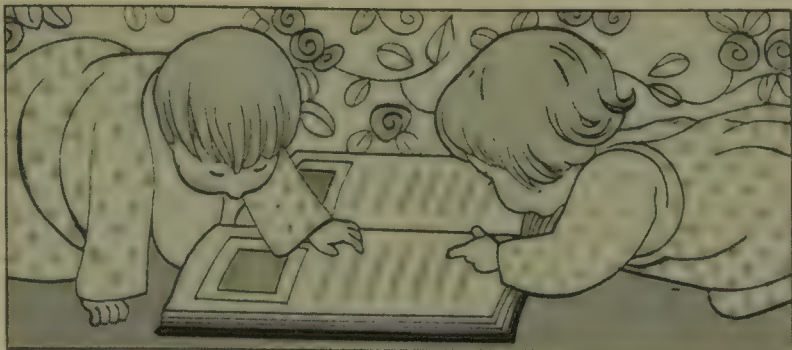
Apr 24, 11.30am. **Nash Ensemble**. Schubert, Notturno in E flat D897; Piano Quintet in A.

Apr 26, 7.30pm. **Helena Döse**, soprano; **Geoffrey Parsons**, piano. Sibelius, Six Flower Songs, Five Songs; Stenhammar, Five Songs; R. Strauss, songs.

Apr 27, 7.30pm. **Leslie Howard**, piano. Beethoven, Sonatas in E flat Op 81a, in E minor Op 90, in A Op 101; Chopin, Polonaises Op 61, 26, 44, 40, 53. Apr 30, 7.30pm. **Beaux Arts Trio**. Haydn, Piano Trio in A Hob XV:18; Schumann, Piano Trio No 2; Brahms, Piano Trio No 1.

LONDON MISCELLANY

MIRANDA MADGE



THE PUFFIN EXHIBITION runs from April 2 to 15 at the Bishopsgate Institute opposite Liverpool Street Station. Take a child to meet Roald Dahl or Mike Rosen, to venture up Firetop Mountain or into the Castle of Doom and to browse through the complete range of Puffin books encouraged by Fat Puffin and Smudge. There is a Gingerbread House to shelter the very young and for the intrepid there are guided City Walks.

□ From April 2 visitors to Kew Gardens can call in at Queen Charlotte's Cottage or Kew Palace which re-open for the summer. The picturesque thatched cottage at the north-west corner of the Gardens was built in 1772 as a summer house for Queen Charlotte, wife of George III. The upstairs room is painted like an arbour with bamboo, nasturtium and convolvulus, there are vases of the flowers which were popular in the 18th century, and the table is set for tea for two. It is a brisk walk east to the Palace which is a 17th-century brick building set in gardens laid out in the 17th-century manner. Inside, the décor is as it would have been when George and Charlotte were resident and some relics of the royal couple are on show. The Palace is open daily 11am to 5.30pm, admission 60p, OAPs and children 30p. The cottage opens only at weekends 11am to 5.30pm, admission 30p or 15p.

EVENTS

Apr 1, 11.30am. **Butterworth Charity.** Hot cross buns are dispensed in the churchyard of St Bartholomew the Great (please give generously to cover the cost) & afterwards there is a service. West Smithfield, EC1.

Apr 1-3. **Easter at St Paul's Cathedral:** Apr 1, 10am *matins & litany*; noon-3pm *devotion*; 4pm *evensong & sermon*; 6pm *London Cantata Choir* sing Bach's St Matthew Passion (tickets £5, £3.50, £2 by post from the London Cantata Choir, 8 Fitzroy Ave, Luton, Beds, or in person from the Friends' desk in the Cathedral). Apr 2, 10am *Choral matins*; 4pm *evensong* with blessing of the Easter garden & lighting of the Paschal candle. Apr 3, 10.30am *Choral matins*; 11.30am *Choral communion*; 3.15pm *Choral evensong*. St Paul's Cathedral, EC2 (236 4128).

Apr 1-4. **Easter at Westminster Abbey:** Apr 1, 10am *Good Friday liturgy*; noon-3pm *Service* led by Canon Anthony Harvey; 3.30pm *Sung evensong*. Apr 2, 3pm *Choral evensong*; 11.30pm *The service of the Easter light & the first Eucharist of Easter*. Apr 3, 8am *Holy Communion*; 10.30am *Sung Eucharist* with an address by the Dean; 3pm *Festal evensong*; 6.05pm *Organ recital* by Christopher Herrick; 6.30pm *Congregational service* with a sermon by the Rt Rev E. V. Knapp-Fisher. Apr 4, 3pm *Festal evensong* with a performance of Five Mystical Songs by Vaughan Williams. Westminster Abbey, SW1 (222 5152).

Apr 3, 3pm. **Easter Parade.** Battersea Park, SW11. Apr 4, 9am. **Harness Horse Parade.** The turn-out ranges from massive dray-horses to ponies drawing delicate carriages. Inner Circle, Regents Park, NW1.

Apr 7, 14, 6.30pm. **Landscape in Britain: events to accompany the exhibition** (see p76). Apr 7, **Laurie Lee reads his poems**; Apr 14, **Rowland Hilder** (some of whose paintings are on show) **talks about representing landscape**. Hayward Gallery, South Bank, SE1. Tickets to the exhibition admit to these events (£1.60, OAPs, students, unemployed, children & everybody after 6pm 80p).

Apr 10-24, 7.30pm. **Readings in the Orangery of Kenwood House:** Apr 10, *Birds, beasts & flowers*, Barbara Leigh-Hunt & John Westbrook; Apr 17, *"Is there anybody there?"*, readings about the macabre & supernatural, Michael Williams & Judi

Dench; Apr 24, *The lady who cared*, the story of Octavia Hill, Margaret Wolfitt. Kenwood House, Hampstead Lane, NW3. Tickets £3, £2, £1.30 from the Booking Office, Dept for Recreation & the Arts, Room 3, South Block, The County Hall, SE1 (633 1707).

Apr 17, 24, 28. **London gardens open in aid of Nurses & the National Trust.** Apr 17: *Selwood Terrace*, SW7, a town garden with magnolias & camellias (2-6pm, 30p, children 15p). **Canonbury gardens at 46 Canonbury Sq, 60 St Paul's Rd & Canonbury House** where there is a mulberry tree planted in 1509 by Sir Francis Bacon (1.30-5pm, £1 combined charge or 40p each garden, children 50p or 20p). Apr 24: *Walpole House & Strawberry House* fronting the Thames on Chiswick Mall (2-6pm, 50p each garden, children 20p). Apr 24 & 28: **38 Canonbury Pk South**, the garden of an iris specialist (2.30-6pm, 30p, children 15p).

Apr 19, 7.30pm. **Poetry reading given by Miroslav Holub, Alan Brownjohn, John Fuller & D. M. Thomas.** Barbican, Silk St, EC2 (628 8795). £2.50. Apr 19, 20. **Spring flower show** with special displays of camellias & daffodils. Royal Horticultural Society Old Hall, Vincent Sq, SW1. Apr 19, 11am-7pm, 80p; Apr 20, 10am-5pm, 60p.

Apr 27-30, 10.30am-5pm, Wed until 8pm. **Goldsmiths' Craft Fair.** This is the first craft fair to be held by the Goldsmiths' Company & about 100 jewellers are showing & selling work—prices from £4. The fair is taking place in the Livery Hall, a fine Victorian room with magnificent portraits. Goldsmiths' Hall, Foster Lane, EC2 (606 7010).

Apr 30-May 5. **Daily Express Photoworld Exhibition.** Huge display of photographic equipment with eminent photographers demonstrating their techniques. Olympia, W14. Sat, Sun 10am-7pm. Mon-Thurs 10am-8.30pm. £2.50, children £1.

FOR CHILDREN

Mar 31-Apr 17. **Events for children at the National Gallery:** Mar 31-Apr 17, *Let's Go*. A quiz available from the Orange St entrance on the theme of transport. Apr 4-8, 11-15, 11.30am. **Special guided tours** exploring different parts of the collection. Until Apr 30 entries are welcomed for the "I see I paint music" competition sponsored by Dulux. The first

prize in each of the six age groups is a £100 spending spree in Hamleys. Winning paintings will also be exhibited in the Gallery from July 1 to Aug 7. Further details from the education dept with see. National Gallery, Trafalgar Sq, WC1.

Mar 31-May 1, 3pm. **Films for children at the ICA:** Mar 31-Apr 17, Tues-Sun, *The Five Thousand Fingers of Doctor T*, a fantastical film about a music master who has a piano that can seat scores of little pupils. Apr 23, 24, 30, May 1, *Swarm in May*, a film made by the acclaimed Children's Film Unit based on the novel by William Mayne. ICA, The Mall, SW1 (930 3647). £1.40.

Until Apr 10. **Meg & Mog Show.** A musical play by David Wood based on the books by Helen Nicoll & Jan Pienkowski. Unicorn Theatre, Gt Newport St, WC2 (836 3334).

Apr 2-15, 10am-5.30pm (closed Apr 10). **Puffin Exhibition** (see intro). Bishopsgate Institute, 230 Bishopsgate, EC2. Members of the Puffin Club 50p, non-members 75p.

Apr 3, 2.30pm, 7pm. **The Great Kovari's Magic Show.** Tricycle Theatre, 269 Kilburn High Rd, NW6 (624 5330). £2.

Apr 5-9. **Alan Shaxon's Magic Show.** Polka Children's Theatre, 240 The Broadway, SW19 (543 4888). Tues-Fri 11am & 2.30pm, Sat 2pm & 5pm. £3, OAPs, unemployed & children £1.50.

Apr 5-14. **Events at 2.30pm at the Bethnal Green Museum of Childhood:** Apr 5-7, *Making dolls*—workshops conducted by Hannah Hill. Apr 12-14, *How Noah saved the animals*—Ruth Pavey helps children to make simple arks. Bethnal Green Museum, Cambridge Heath Rd, E2 (980 2415).

Apr 5-15. **Family events at the British Museum:** Apr 5-8, 2pm. **Gallery talks on Egypt & the Cleopatras** followed at 3pm by a screening of the cartoon film of Goscinny & Uderzo's *Asterix & Cleopatra*. Apr 12-15, 3pm. *Asterix the Gaul*, British Museum, Gt Russell St, WC1.

Apr 7, 8, 12, 13, 10.30am-3.30pm. **A Tale of Two Stations: holiday events for over-11s.** On Apr 7 & 12 children visit Kings Cross & St Pancras stations. On Apr 8 & 13 there are activities in the museum. Museum of London, London Wall, EC2 (600 3699). Tickets 50p from the education department.

LECTURES

BRITISH MUSEUM

Gt Russell St, WC1 (636 1555).

Apr 5, 11.30am. **English drawings from the Court-auld Institute**, Anne Lyles.

Apr 5-26, 1.15pm. **Animals in art: An introduction to the exhibition Please Touch** (see p78). Anne Pearson; Apr 12, *Animals in ancient Egypt*, Carol Andrews; Apr 19, *Animals in Chinese art*, Jessica Rawson; Apr 26, *Animals in Indian art*, Patricia Bahree.

Films at 3.30pm: Apr 19-22, *Films about Korean art—Koryo celadon, White porcelain of the Yi dynasty, Korean lacquerware*; Apr 26-29, *Sri Lanka the resplendent, The recovery of ceramics from the sea* (Chinese pottery found off the coast of Korea).

MUSEUM OF GARDEN HISTORY

St Mary at Lambeth, Lambeth Palace Rd, SE1.

Apr 19, 6pm. **Recent plant-hunting in China**, Roy Lancaster.

Apr 27, 6pm. **Early botanists in Siberia**, John Massey-Stewart.

Tickets £2, 7 The Little Boltons, SW10 with see.

ROYAL HORTICULTURAL SOCIETY

Greycoat St, SW1 (834 4333).

Apr 19, 2.30pm. **The tulip as a garden flower**, Rupert Bowlby.

ROYAL SOCIETY OF ARTS

John Adam St, Adelphi, WC2 (839 2366).

Apr 11, 18, 25, 6pm. **The architect & tradition:** Apr 11, *The use & abuse of tradition in architecture*, Robin Middleton; Apr 18, *Tradition & transformation*, Richard MacCormac; Apr 25, *Aesthetic education & the Classical tradition*, Roger Scruton.

VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371).

Apr 6-27, 1.15pm. **A series about Raphael given by Ronald Parkinson:** Apr 6, *Raphael the student*; Apr 13, *The master*; Apr 20, *The genius*; Apr 27, *The revolutionary*.

Apr 7-28, 1.15pm. **Lectures to celebrate the opening of the Henry Cole wing:** Apr 7, *Huxley into Cole—the origin of the Cole wing*, Michael Kauffmann; Apr 14, *British paintings—the patronage of John*

Sheepshanks & the growth of the collection, Jane Murdoch; Apr 21, *The Constable collection*, Eileen Graham; Apr 28, *European paintings—the Ionides & Townsend collections*, Geoffrey Opie.

Apr 10-24, 3.30pm. **The London town house:** Apr 10, *Holland House—the Foxes in Holland Park*, Stephen Jones; Apr 17, *Apsley House—home of the first Duke of Wellington*, Gillian Darby; Apr 24, *Marlborough House—home of Sarah, Duchess of Marlborough*, Sarah Bowles.

ROYALTY

Apr 18, 6.30pm. **The Duke of Edinburgh** attends an exhibition of driving vehicles at Harrods. Knightsbridge, SW1.

Apr 19: **The Queen Mother** lays the foundation stone of the Turner Museum. Tate Gallery, SW1; **Princess Anne**, Chancellor of the University of London, opens the new galleries at the Percival David Foundation. School of Oriental & African Studies, Malet St, WC1.

Apr 27. **The Queen Mother** attends a reception given by the London Division Royal Naval Reserve. Fishmongers' Hall, London Bridge, EC4.

SALEROOMS

BONHAM'S

Montpelier St, SW7 (584 9161).

Apr 8, 11am. **Bygones & curiosities**, including a collection of 18th- & 19th-century masonic items, spectacles & samplers.

Apr 20, 11am. **Oriental ceramics**, works of art & scroll paintings.

Apr 21, 11am. **Old Master paintings**, including works by Van Mieris, Leermans, Verbeek & Bega.

CHRISTIE'S

8 King St, SW1 (839 9060).

Apr 7, 11am. **English furniture**, including stained glass, jewelry & William Burges's "Philosophy" Cabinet, presented by Sir John Betjeman to Evelyn Waugh in 1933, estimated at over £30,000.

Apr 12, 11am. **Old Master drawings**, including a landscape by Fra Bartolommeo.

Apr 14, 11am. **French furniture**; Claret & white bordeaux.

Apr 22, 11am. **English pictures**, including four paintings by Constable.

CHRISTIE'S SOUTH KENSINGTON

85 Old Brompton Rd, SW7 (581 2231).

Apr 14, 2pm. **Historic aircraft** including a 1943 Spitfire, a Fieseler Storch, a Tiger Moth & a Harvard. Sale held at Imperial War Museum, Duxford, Cambs. Viewing Apr 12, 13, 11am-5pm, Apr 14, 11am-2pm. Admission to viewings & sale by catalogue from Christie's South Ken, £10.

Apr 19, 10.30am & 2pm. **Sale of the contents of Gellybrands, Chalfont St Peter**, Bucks by order of Laura, Duchess of Marlborough.

Apr 25, 5pm. **Dan Dare** original drawings.

PHILLIPS

7 Blenheim St, W1 (629 6602).

Apr 11, 2pm. **Decorative prints**, including a set of 30 aquatints of Switzerland dating from 1824/5 & hand-coloured lithographs of London by Thomas Shotter Boys.

Apr 13, noon. **Important firemarks.**

Apr 27, 1pm. **Orders, decorations & medals** including the only Battle of Britain Victoria Cross, which is expected to bring a world record price. It was awarded to Flt Lt James Brindley Nicolson in 1940.

SOTHEBY'S

34/35 New Bond St, W1 (493 8080).

Apr 7, 10.30am & 2.30pm. **Musical instruments** including two children's violins by Gagliano & Stradivari, & a cello by Gagliano which formerly belonged to Sir John Barbirolli.

Apr 21, 11am. **Atlases, maps & travel books** including drafts for the Peace Treaty concluding the American War of Independence & also ending hostilities between Britain & France, Spain & the Netherlands in 1783.

Apr 25, 11am. **Single leaves & miniatures** from Western illuminated mss, including an album of 77 miniatures from a hitherto unrecorded English 13th-century Apocalypse.

Apr 26, 11am. **Italian maiolica & other European pottery**, including a 16th-century Urbino dish estimated at £10,000-£15,000.

Apr 28 & 29, 11am & 2.30pm. **Decorative arts**, including Gallé & Tiffany lamps.

ART

EDWARD LUCIE-SMITH

THE EXHIBITION of the month opens on April 27—The Essential Cubism, 1907-1919, at the Tate Gallery. Surprisingly, this is Britain's first-ever Cubist exhibition, and the intention is to make it a fairly small show containing nothing but masterpieces and concentrating on the four Cubist "greats"—Braque, Picasso, Gris and Léger. Anyone who loves modern painting is likely to find this a tremendous experience.

□ The Geffrye Museum is celebrating the centenary of Edmund Dulac's birth (though in fact he was born in 1882) with a show devoted to this favourite Edwardian illustrator. Dulac came to prominence with his exotic illustrations for Laurence Housman's *Stories from the Arabian Nights*, published in 1907, and prospered mightily thanks to the huge gift-book market which existed before the First World War. There has recently been a big revival of interest in his luscious, post-Beardsley drawings.

□ Richard Long, the internationally renowned British sculptor who creates work from "found" stones and pieces of wood, will be making an exhibition for the Arnolfini Gallery in his native Bristol. At the same time there will be a show of his work at Anthony d'Offay in London.

□ A reluctance to blow my own trumpet makes me hesitate to mention the exhibition in honour of my 50th birthday, which opens at Leinster Fine Art on March 28. On the other hand it is so full of artists whose work I enjoy that I should like to share my pleasure in them with other people. Exhibitors range from the extremely well known to virtual unknowns—they include Bridget Riley, R. B. Kitaj, John Hoyland, Maggi Hambling, Beryl Cook and Michael Leonard.

□ In their current series of exhibitions devoted to *avant-garde* architecture, the ICA will be showing an installation by Mary Miss. She is a prominent member of a group of American artists who have, over the last decade, been experimenting with artworks which are what one might call "useless architecture", a step forward from Earth Art and Environmental Art. Many of her most striking pieces have been created outdoors, and it will be interesting to see how she deals with an interior space at the ICA.

□ That gifted Irish painter Louis Le Brocqy surfaces again in London



Arlequin et femme au collier by Picasso: Essential Cubism at the Tate.

with an exhibition called *Images of Shakespeare* at Gimpel's, opening on April 19. Le Brocqy is one of the very few artists who have been able to profit from the influence of Francis Bacon without being overwhelmed by it, and he handles paint with unique subtlety.

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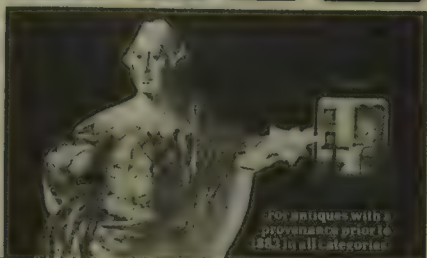
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GALLERY GUIDE

BARBICAN ART GALLERY

Silk St, EC2 (638 4141). Tues-Sat 11am-7pm, Sun noon-6pm. **Asger Jorn**, paintings & graphics by this member of the Danish Cobra Group who died in 1973. **Rodin & his contemporaries**. Includes work by Brancusi, Picasso, Renoir & Maillol as well as Rodin. Both exhibitions until Apr 10. £1.50. OAPs, students, disabled, unemployed & children 70p. **Hundertwasser** (b 1928). Paintings, tapestries & graphics by this Austrian artist whose work often acts as propaganda for conservation. **Carpet Magic**: 18th- & 19th-century oriental carpets. Both Apr 26-June 19. £2 & £1.

COURTAULD INSTITUTE

Woburn Sq, WC1 (580 1015). Mon-Sat 10am-5pm, Sun 2-5pm. Closed Apr 1-4. **Princes Gate Collection of Old Masters**. Until summer. A private collection of late 19th- and 20th-century paintings & sculpture. Until Apr 10. £1, OAPs, students & children 50p.

GEFFRYE MUSEUM

Kingsland Rd, E2 (739 8368). Tues-Sat 10am-5pm, Sun 2-5pm. **Edmund Dulac** (see intro). Apr 2-May 30.

GIMPEL FILS

30 Davies St, W1 (493 2488). Mon-Fri 9.30am-5.30pm, Sat 10am-1pm. **Louis Le Brocquy** (see intro). Apr 19-May 14.

HAYWARD GALLERY

South Bank, SE1 (928 3144). Mon-Thurs 10am-8pm, Fri, Sat 10am-6pm, Sun noon-6pm. Closed Apr 1. **Landscape in Britain 1850-1950**. A huge show embracing artists as various as Dyce, Ruskin, Whistler, Roger Fry, Paul Nash & David Bomberg. **Indian Drawings from the 17th century & later**, chosen by Howard Hodgkin. **Francis Davison**, paper collages. All exhibitions until Apr 17. £1.60, OAPs, students, unemployed, children & everybody all day Mon & Tues-Thurs 6-8pm, 80p. **INSTITUTE OF CONTEMPORARY ARTS**. The Mall, SW1 (930 0493). Tues-Sun noon-9pm. **Mary Miss** (see intro). Apr 20-May 29. **Crafts Council Sideshows**: Alastair Heseltine, willow baskets. Mar 22-Apr 24. **David Garland**, earthenware domestic pots. Apr 26-May 22.

LEINSTER FINE ART

9 Hereford Rd, W2 (229 9985). Mon-Fri 10am-6pm, Sat 11am-3pm. Closed Apr 1, 4. **Edward Lucie-Smith 50th birthday show** (see intro). Mar 27-Apr 30.

NATIONAL GALLERY

Trafalgar Sq, WC2 (839 3321). Mon-Sat 10am-6pm, Sun 2-6pm. Closed Apr 1. **A month in London: The Punishment of Luxury** by Giovanni Segantini (1858-99). On loan from the Walker Art Gallery in Liverpool. Mar 30-May 1. **The Neglected National Gallery**. Sir Michael Levey, Director of the Gallery, has chosen paintings from the lower floor galleries where secondary works hang. He wants the public to be aware that these galleries exist & to enjoy the paintings regardless of who the artist was. Apr 20-May 31.

NATIONAL PORTRAIT GALLERY

St Martin's Pl, WC2 (930 1552). Mon-Fri 10am-5pm, Sat 10am-6pm, Sun 2-6pm. Closed Apr 1. **Maggi Hambling's portraits of Max Wall**. Until May 15.

ANTHONY D'OFFAY

23 Dering St, W1 (499 4695). Mon-Fri 10am-5.30pm, Sat 10am-1pm. **Richard Long**, new work. Mar 30-May 14. At 9 Dering St: **Wyndham Lewis**, watercolours & drawings 1910-20. Apr 7-May 14.

THE ORANGERY

Holland Pk, W8. Daily 11am-7pm. **David Backhouse**. As well as showing finished sculptures Backhouse is working on a new piece during the exhibition so that the public can see how it is done. There is a display by **Burleighfield Casting Studios** illustrating the craft of bronze casting. Apr 16-May 2.

QUEEN'S GALLERY

Buckingham Palace, SW1 (930 4832). Tues-Sat 11am-5pm, Sun 2-5pm. Closed Apr 1, open Apr 4. **Kings & Queens**. Paintings, drawings, miniatures, sculpture & portrait medallions from the Royal Collection. Until autumn. £1, OAPs, students & children 40p.

ROYAL ACADEMY OF ARTS

Piccadilly, W1 (734 9052). Daily 10am-6pm. **The Cimabue Crucifix**. Olivetti have sponsored a European tour for this masterpiece from the church of

Santa Croce in Florence. Until Apr 4. £1, OAPs, students & everybody up to 1.45pm on Sunday 50p, children under 18 25p. **Allan Gwynne-Jones RA (1892-1982)**. Paintings, etchings, decorated china & drawings. Until Apr 4. £1.30 & 60p. **The Hague School: Dutch masters of the 19th century**. Sponsored by Unilever. Mostly quiet landscape paintings but also including works by Van Gogh & Mondrian. Apr 16-July 10. £2, £1 & 50p.

SERPENTINE GALLERY

Kensington Gdns, W2 (402 6075). Daily 10am-6pm. Closed Apr 1. **Lawrence Gowing**, a retrospective. Until Apr 24. **Leon Vilaincour**. Complicated paintings with interwoven images making reference to issues of European history. **Nigel Henderson: Headlands**. Self-portraits & imagined landscapes. Apr 30-May 30.

TATE GALLERY

Millbank, SW1 (821 1313). Mon-Sat 10am-5.50pm, Sun 2-5.50pm. Closed Apr 1. **The Essential Cubism 1907-1919: Braque, Picasso & their friends** (see intro). Apr 27-July 10. £2, OAPs, students, children 12-16 50p, under-12s free. **Paule Vézelay**, abstractionist paintings. Until May 22.

WADDINGTONS

Cork St, W1 (439 1866). Mon-Fri 10am-5.30pm, Sat 10am-1pm. **Patrick Heron**, paintings. Apr 27-May 21.

Out of town

ARNOLFINI

16 Narrow Quay, Bristol (0272 299194). Tues-Sat 11am-8pm. Closed Apr 1, 4. **Richard Long** (see intro). Mar 26-May 7.

CRAFTS

BRITISH CRAFTS CENTRE

43 Earlham St, WC2 (836 6993). Tues-Fri 10am-5.30pm, Sat 10am-4pm. **Performing crafts**. Marionettes, automata, rod & hand puppets, rocking horses, slot machines & other pieces which perform in some way. Until Apr 23. **Fashion accessories**. Apr 8-May 7. **Knitwear Revue**. Garments by Sue Black, Anne Fewlass, Puri Sharifi & Ruth Lee. Apr 29-June 4.

CRAFTS COUNCIL

12 Waterloo Pl, SW1 (930 4811). Tues-Sat 10am-5pm, Sun 2-5pm. **Quilting, patchwork & appliqué 1700-1982: sewing as a woman's art**. Includes Amish friendship quilts, 18th-century quilted garments & contemporary work by makers including Sue Rangeley, Diana Harrison & Lucienne Day. Until Apr 3. £1, OAPs, students & unemployed 50p. **Julia Manheim**. Jewelry made of plastic tubing, coated steel & perspex. Apr 20-June 12. **The Jewelry Project: new departures in British & European work 1980-3**. This is a show of the collection of Sue, Abigail & Malcolm Knapp which they commissioned Susanna Heron & David Ward to build up for them. Apr 20-June 26.

CRAFTSMEN POTTERS' SHOP

Marshall St, W1 (437 7605). Mon-Fri 10am-5.30pm, Sat 10.30am-5pm. **Janet Leach**. Apr 18-30.

HARVEY NICHOLS

Knightsbridge, SW1 (235 5000). Mon-Sat 9.30am-5.30pm, Wed until 7pm. **Designer jewelry**. An exhibition organized by the British Crafts Centre including jewelry made of niobium, tantalum, sycamore, perspex, gold & silver. Apr 30-May 20.

SEVENDIALS GALLERY

Earlham St, WC2. Mon-Sat 10am-6pm. **Kaffe Fassett**. Richly coloured knitwear which takes its inspiration from things as various as the colours in a brick wall or millefiori paperweights. Also tapestries, paintings & drawings. Small displays of pottery by **Janice Tchalenko**, still-life photographs by **Steve Lovi** & woven blankets by **Richard Womersley**. Apr 11-23.

PHOTOGRAPHY

PHOTOGRAPHERS' GALLERY

5 & 8 Gt Newport St, WC2 (240 5511). Tues-Sat 11am-7pm. **Burk Uzzle**. Photographs by this American who is a member of the Magnum agency & staff photographer for *Life*. Until Apr 9. **British photography 1955-65**. An exhibition recapturing the time when *Picture Post* closed & Sunday magazines started. Work by McCullin, Snowden, Brandt & others. Apr 15-May 14. 50p, students 30p, OAPs, unemployed & members free.



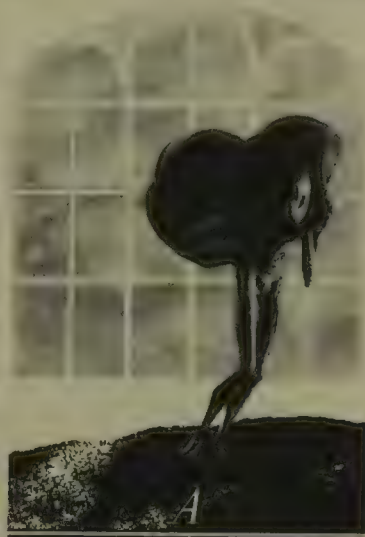
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BALLET

URSULA ROBERTSHAW

THE NOVELTIES this month are out of town. Birmingham will get the first sight of a new ballet by Jonathan Burrows, with designs by Ian Spurling and music derived from folk dances by Dudley Simpson. It is based on the mummery play story of the ritual killing and resurrection of a king-hero, and will be premiered on April 13 during Sadler's Wells Royal Ballet's week at the Hippodrome.

□ Scottish Ballet, performing in Glasgow, Edinburgh and Aberdeen, will show a triple bill danced to Chopin, two thirds of which is new. With *Les Sylphides* will be a new work by Peter Darrell and another by a member of the company, Richard Royston.

ROYAL BALLET

Royal Opera House, Covent Garden, WC2 (240 1066, cc 836 6903).

La fille mal gardée, deservedly a firm favourite, with Ashton at his sunniest (& funniest), designer Osbert Lancaster at his wittiest. Apr 2 (2pm), 6, 8. **Triple bill** of MacMillan works: *Orpheus*, with Georgiadis's designs; *Valley of Shadows*, a new ballet danced to Martinu & Tchaikovsky in Son-nabend designs; *Requiem*, inspired interpretation of Fauré's score. Apr 2.

Triple bill: La Bayadère, with the famous entry of 36 Shades down a ramp in *arabesque penché*; *Prodigal Son*, early, atypical & dramatic Balan-chine, with designs by Rouault; *La Fin de Jour*, MacMillan's salute to the 1930s. Apr 5, 7.

YOUNG LONDON BALLET GALA With dancers from London City Ballet, La Scala Milan, Turkish National Ballet, Scottish Ballet. Festival Hall, South Bank, SE1 (928 3191, cc 928 6544). Apr 25.

Out of town

LONDON CONTEMPORARY DANCE THEATRE

Two programmes: *Chamber Dances/Second Turn-*

ing/Liquid Assets/Class; Free Setting/Forest/Esplanade. Royal Northern College of Music, Manchester (061-273 6283). Apr 11-16.

SADLER'S WELLS ROYAL BALLET *Coppélia; The Swan of Tuonela*.

Empire, Liverpool (051-709 1555, cc 051-709 8070). Mar 28-Apr 2.

La fille mal gardée; The Swan of Tuonela; Swan Lake.

Grand Theatre, Leeds (0532 459 351, cc). Apr 4-9.

La fille mal gardée; Triple bill: Les Sylphides/new ballet by Jonathan Burrows/5 Tangos; Quartet/The Two Pigeons.

Hippodrome, Birmingham (021-622 7486). Apr 11-16.

Swan Lake; Les Sylphides/new ballet/5 Tangos.

Theatre Royal, Newcastle (0632 322061). Apr 18-23.

SCOTTISH BALLET

Two programmes: *Swan Lake*; Triple bill of works danced to Chopin (see intro).

Theatre Royal, Glasgow (041-331 1234, cc). Apr 12-16.

King's Theatre, Edinburgh (031-229 1201). Apr 19-23.

His Majesty's, Aberdeen (0224 638080). Apr 26-30.

OPERA

MARGARET DAVIES

GLYNDEBOURNE embarks on a new venture by staging two operas by Oliver Knussen based on books by Maurice Sendak for performance in London in December at the Lyttelton Theatre. They will be repeated on the 1984 Glyndebourne tour and at the 1985 Festival. Both productions will be sponsored by S. Pearson & Son and will be televised by the BBC which has commissioned one of the two operas, *Higglety Pigglety Pop!* to be given in a double bill with *Where the Wild Things Are*.

□ The New Opera Company, now in its 26th year, will give two British premières in a double bill from April 7 to 9 at the Bloomsbury Theatre, Gordon Street, WC1 (387 9629). *A Full Moon in March*, based on the verse play by Yeats, is by the American composer John Harbison; *Inner Voices*, by the Australian composer Brian Howard, is set in Imperial Russia.

ENGLISH NATIONAL OPERA

London Coliseum, St Martin's Lane, WC2 (836 3161, cc 240 5258).

The Force of Destiny, conductor Mauceri, with Josephine Barstow, Kenneth Collins, Neil Howlett, Richard Van Allan. Apr 2, 8, 12, 15, 20, 23, 27.

Rusalka, conductor Friend, with Eilene Hannan, John Treleaven, Richard Van Allan. Apr 7, 9, 13.

Die Fledermaus, conductor Prikopa, with Lois McDonall, Marilyn Hill Smith, Geoffrey Pogson, Alan Opie. Apr 14, 16, 21, 22, 26, 29, 30.

The Gambler, conductor Badea, with Graham Clark, Sally Burgess, John Tomlinson. Apr 28.

KENT OPERA

Sadler's Wells Theatre, Rosebery Ave, EC1 (278 8916, cc).

The Beggar's Opera, conductor Jenkins, with Gordon Sandison, Eirian James. Apr 18, 21.

Don Giovanni, conductor Robinson, with Peter Knapp, Thomas Lawlor, Janice Cairns, Jane MacKenzie, Mark Curtis. Apr 19, 23.

Fidelio, conductor Norrington, with Teresa Cahill, David Johnston, Thomas Lawlor. Apr 20, 22.

ROYAL OPERA

Covent Garden, WC2 (240 1066, cc 836 6903).

Don Carlos, conductor Haitink, with Peyo Garazzi, Stefka Evstatieva, Thomas Allen, Robert Lloyd. Apr 4, 9, 12, 15, 19, 22.

Don Pasquale, conductor Ajmone-Marsan, with

Geraint Evans, Francisco Araiza/Ryland Davies, Jonathan Summers, Luciana Serra. Apr 11, 14, 16, 20, 25, 27, 30.

The Carmelites, conductor Plasson, with Felicity Lott, Valerie Masterson, Régine Crespin. Apr 18, 23, 26, 29.

Review

Most stimulating of the four productions brought to London by Scottish Opera was that of *The Magic Flute*. If it is to be Jonathan Miller's swansong, this weighty view of Schikaneder's pantomime leaves us with plenty of food for thought. Set in a vast library, the supreme temple of wisdom, the struggle between the forces of reaction, headed by a Queen of the Night become the Empress Maria Theresa, & a sinister band of tricolour-sashed seekers after enlightenment took little account of the work's comic & magical elements or of the simple man personified by Papageno. Yet it was Benjamin Luxon's heart-warming portrayal of the bird-catcher as a genial rustic & his ability to forge a link with the audience that drew one irresistibly into the action. Only Margaret Marshall's Pamina was in the same class.

MUSEUMS

KENNETH HUDSON

THE QUEEN will open the National Horseracing Museum on April 30 at Newmarket in the old Subscription Rooms which have been renovated and refurbished for the purpose. The star exhibit is the skeleton of *Eclipse*, who is reckoned by many to have been the greatest racehorse of all time, and who was the ancestor of many subsequent champions. Foaled on April 1, 1764, he was named after the eclipse which occurred that morning. The first curator of the new museum is Richard Kilburn, who has made a great success of the Bede Monastery Museum at Jarrow.

□ Other novelties are strategic bombing at the Imperial War Museum and the habits of carnivorous plants at the Natural History Museum.

MUSEUM GUIDE

BOILERHOUSE

Victoria & Albert Museum, SW7 (581 5273). Sat-Thurs 10am-5.30pm, Sun 2.30-5.30pm. Closed Apr 1. **Design: The Problem Comes First**. A travelling exhibition from the Danish Design Council, consisting of case studies on the process of industrial design. 26 production items ranging from roof tiles & furniture to telephones. Until Apr 14.

BRITISH MUSEUM

Gt Russell St, WC1 (636 1555). Mon-Sat 10am-5pm, Sun 2.30-6pm. Closed Apr 1. **Edo: Arts of Japan, 17th-19th centuries**. Japan's growing awareness of foreigners & foreign culture during the period of isolation from the outside world. Until Apr 10. **Please Touch: an exhibition of animal sculpture**. Intended primarily for the blind & partially sighted, this exhibition consists of sculpture which visitors can handle as much as they like. Until May 8. **Wenceslaus Hollar**. The exhibition includes his famous *Views of London before the Great Fire*. Until May 15. **Italian Drawings from the Lugt collection**. Until May 15. **Mantegna to Cézanne: master drawings from the Courtauld**. Until Apr 24.

British Library exhibitions:

Thai Illustrated Manuscripts. Manuscript painting from the 18th & 19th centuries, based on the album of a British administrator, Captain James Low. Until June 30. **Mirror of the World**. A selection of the maps, atlases & globes acquired by the Library during the past 15 years. Until Oct 17.

IMPERIAL WAR MUSEUM

Lambeth Rd, SE1 (735 8922). Mon-Sat 10am-6pm, Sun 2.30-6pm. Closed Apr 1. **Bomber**. A photographic exhibition illustrating the role & function of the strategic bomber in 20th-century warfare. From Apr 15 for about a year. **Not My Soul**. Graphics, drawings & watercolours depicting events in Belgium 1914-18. Until May 2. **Travels of a War Artist**. A selection of watercolours made by Edward Bawden in Europe, the Middle East & the Far East. Until May 30. **Shipbuilding on the Clyde**. Eight panels painted by Stanley Spencer during the Second World War. Until June 26.

LONDON TOY & MODEL MUSEUM

23 Craven Hill, W2 (262 7905). Tues-Sat 10am-5.30pm, Sun 11am-5pm. **Dinky Toys: Golden Jubilee Exhibition**. Dinky Toy production, mainly of cars, planes, ships & trains, from 1933 until the firm's Liverpool factory closed in 1979. Until Aug 31. £1.50, OAPs & under-14s 50p.

LONDON TRANSPORT MUSEUM

39 Wellington St, Covent Gdn, WC2 (379 6344). Daily 10am-6pm. **Posters by E. McKnight Kauffer**. Designs commissioned by the London Underground & London Transport between 1915 & 1940. Until May 3. £1.80, children 90p.

MUSEUM OF LONDON

London Wall, EC2 (600 3699). Tues-Sat 10am-6pm, Sun 2-6pm. **London Silver 1680-1780**. The London silversmiths in their best period. Until May 1. **King's Cross & St Pancras: A Tale of Two Stations**. The history & use of two of London's most important pieces of railway architecture. A major exhibition, imaginatively conceived & full of surprises. Until May 15. **Medieval Glass**. Early 14th-century glassware, from the Museum's recent excavations on a City building site. Until June.

MUSEUM OF MANKIND

6 Burlington Gdns, W1 (437 2224). Mon-Sat 10am-5pm, Sun 2.30-6pm. Closed Apr 1. **Six long-running exhibitions continue throughout April: Vasna: Inside an Indian Village; Hawaii; Turquoise Mosaics from Mexico; Art for Strangers** (stone carvings made by Indians of the American north-

west for 19th-century tourists); **Afro-Portuguese Ivories** (commissioned by the Portuguese during the 15th & 17th centuries); **Thunderbird & Lightning**, the life of the Indians of north-east America between 1600 & 1900.

NATIONAL POSTAL MUSEUM

King Edward Building, King Edward St, EC1 (432 3851). Mon-Thurs 10am-4.30pm, Fri 10am-4pm. Closed Apr 1, 4. **Exhibitions of London 1851-1951**. Photographs, models, covers, postcards & memorabilia of the Great Exhibition, 1851, the International Exhibition, 1862, British Empire Exhibition, 1924 & the Festival of Britain, 1951. Until July 1.

NATURAL HISTORY MUSEUM

Cromwell Rd, SW7 (589 6323). Mon-Sat 10am-6pm, Sun 2.30-6pm. Closed Apr 1. **Carnivorous Plants**. How plants catch insects & how the victims are digested. Apr 21-June 3.

SCIENCE MUSEUM

Exhibition Rd, SW7 (589 3456). Mon-Sat 10am-6pm, Sun 2.30-6pm. Closed Apr 1. **The Great Cover-Up Show**. An exhibition showing how people in particularly dangerous occupations use special protective clothing. Until Apr 10.

VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371). Sat-Thurs 10am-5.50pm, Sun 2.30-5.50pm. Closed Apr 1. **Pattern & Design: designs for the decorative arts 1840-1940**. The displays show the original designs as well as the finished objects. Until July 3. **Art of Photography**. The exhibition is in two parts. The first concentrates on the technical processes from 1840 to 1914. In the second a number of well known people have made their personal choice of photographs. Until May 8. **Tip of the Iceberg**. A continuous, changing exhibition based on the Museum's great tonnage of prints & drawings. Until October there are displays of Netherlandish drawings from 1540 to the early 17th century, topographical drawings, photographs & paintings of exotic places & watercolours & prints by *avant-garde* British artists of the 1930s. **Show Business**. The first of a series of exhibitions based on the collections of the future Theatre Museum. Until Apr 17. **Georgina Follett**. Jewelry by Georgina Follett, a specialist in floral designs in gold & *plique-à-jour* enamel, seed pearls & precious stones. Until May 1. **Drawing in the Italian Renaissance Workshop**. An exhibition showing how & why drawings were made by artists including Pisanello, da Vinci, Mantegna & Perugino. Mar 30-May 15. £1, OAPs, students, unemployed & children 50p. **Illumination**. Books of Hours, Bibles & other manuscripts dating from the 12th to the 20th century from the collections of the National Art Library. Until May 15.

Out of town

BIRMINGHAM MUSEUM & ART GALLERY

Chamberlain Square, Birmingham (021-235 2834). Mon-Sat 10am-5.30pm, Sun 2.30-5.30pm (check weekend opening times). Closed Apr 1. **Sir Edward Burne-Jones 1833-98**. Paintings & drawings from the Museum's comprehensive Burne-Jones collection, including designs for the famous Holy Grail tapestries, woven by Morris & Co. Until Apr 15.

WATFORD MUSEUM

194 High St, Watford (0923 26803). Mon-Sat 10am-5pm. **British Doll Artists**. Examples of dolls by members of the Association of British Doll Artists in porcelain, wax, resins & textiles. Playthings & representations. Apr 7-May 5. **Work**. Unromanticized photographs of people at work in the Watford area, by Robert Charters, a student at the Watford School of Art. Apr 28-May 14.

BRIEFING

HOTELS

HILARY RUBINSTEIN

The Cotswolds are rich in scenic beauty, both of land and townscape, but are also generously endowed with antique shops, art and craft galleries, boutiques and the like all over the area. Fine hotels and inns in venerable and often stately buildings can be found both in the well known villages and also in more pastoral settings. Here is a selection of recommendable Cotswold hotels ranging from the highly sophisticated, four-star, showplace inn of Broadway to a modest but cossetting guest house in a nearby hamlet. The order is by price, starting at the upper end of the scale. All except the last of these hotels offer special off-season rates for stays of two days or more. Some may offer special breaks all the year round—it is worth inquiring. Most offer special rates for children.

Broadway epitomizes the Cotswolds with its wealth of mellow stone houses along the main street, each with its impeccably manicured grass verge. The **Lygon Arms**, in the centre of the village, is its most famous hostelry. Once a 16th-century inn, it has grown into a luxurious establishment with 62 bedrooms. All the rooms have the full range of extras from bubble bath to complimentary glasses of sherry; telephones, already in the bedrooms, are shortly to be installed in the bathrooms, too. The older rooms have fine antiques; the well designed modern wings overlooking a garden have pedigree Gordon Russell furniture as well (the Gordon Russell showrooms are just down the street). There are several reception areas, both large and small, many with log-fired inglenooks, and you eat in a great hall with a musicians' gallery above.

Upper Slaughter is an unspoilt, peaceful village and its beautiful Elizabethan manor, the home of the Witts family for 200 years, was converted into a hotel called **The Lords of the Manor** 10 years ago, and it is still managed by members of the family. It is set in the centre of the village in 7 acres of grounds with croquet, dry-fly trout fishing and a children's play area. There are 15 double bedrooms, some in the manor, some in a new building in the courtyard—all except one with bath—a homely lounge bar and a garden room with TV.

Bibury is another picture-postcard Cotswold village, with a fine church, and **Bibury Court**, its best hotel, is a lovely example of a Cotswold manor, dating from Tudor times, with its main part Jacobean. It is set on the outskirts of the village in 6 acres of parkland, with the River Coln running through the south boundary (the hotel has trout fishing rights). There are flagged floors, log fires and a panelled lounge. The house is a series of nooks and crannies so bedrooms vary greatly—almost all of the 16 have their own bath, five have telephones and one has TV. Numbers 9 and 10 are particularly recommended. Proprietor James Collier has done his utmost to keep the rates as low as possible and off-season breaks (November to February) are specially good value. Food is good, wines reasonably priced and service accommodating.

Broad Campden is an unspoilt hamlet, a mile from Chipping Campden, and **The Malt House** is a conversion of three 17th-century cottages. It can accommodate only six guests at a time and Mrs Pat Robinson, the genial hostess, is keen to cultivate the atmosphere of a private country home, so guests often eat all at one table, though they can have separate tables if they prefer. It cannot really be called a hotel, but "guest house" does not adequately convey its thoroughly civilized character. The rooms,

both public and bedrooms, are full of flowers, books, pictures—family treasures or things lovingly collected over the years. Dinner is a set meal, but interesting things are provided—pheasant at the appropriate time of year and plenty of fresh vegetables. There are 4 acres of grounds with a ha-ha, a stream and a sheep-filled orchard.

Burleigh Court Hotel at Minchinhampton, near Stroud, is a Georgian country house hotel (the building is listed in Pevsner). It was taken over by Mr and Mrs Benson a few years ago and they have restored both the house and its 5 acre garden, which was landscaped by Clough Williams-Ellis and is open on Sunday afternoons under the National Gardens Scheme. The house is spectacularly situated on a hillside between the Stroud valley and Minchinhampton Common with a dramatic view across the valley from the terrace. It has 11 bedrooms, five of them with bath and five with shower, ample reception rooms, a heated outdoor swimming pool and a putting green, and an informal, friendly, family-run atmosphere. Vegetarians and children are happily catered for.

Chipping Campden is an exceptionally pretty town, even by Cotswold standards, and the **Kings Arms** is in the centre, beside the old Market Square. It is made up of two adjoining buildings, one Georgian and the other 17th-century, both stone-built, and it has a pleasant garden. In the last few years it has been sympathetically refurbished by Vincent and Rosemary Willmott. There are 16 bedrooms, two with bathrooms. One of the pleasures of a stay at the Kings Arms is its first-rate kitchen: the dinners are excellent, and also recommended are the hotel's bar lunches (in the garden if the weather is right). Indoors, there are log fires in the winter and fresh flowers in the summer. It is a thoroughly welcoming place.

□ The Lygon Arms, Broadway, Worcs (0386 852255). Bed and breakfast from £36. Table d'hôte dinner £13.

□ The Lords of the Manor, Upper Slaughter, Bourton-on-the-Water, Cheltenham, Glos (0451 20243). Bed and continental breakfast from £23. Table d'hôte lunch £5.80 (£6.80 on Sunday), à la carte dinner about £11.

□ Bibury Court, Bibury near Cirencester, Glos (028 574 337). Bed and continental breakfast £18. English breakfast £2.25. A la carte dinner about £11.

□ The Malt House, Broad Campden, Chipping Campden, Glos (0386 840295). Bed and breakfast from £18. Set dinner £9.

□ Burleigh Court Hotel, Minchinhampton, Stroud, Glos (0453 883804). Bed and breakfast from £17. Table d'hôte dinner £8.95.

□ The Kings Arms, Chipping Campden, Glos (0386 840256). Bed and breakfast from £16.69. Table d'hôte dinner £9.95.

The above terms are per person based on the rates for two people sharing a room, and include VAT. They include service except at the Lygon Arms and The Malt House where service is optional. The à la carte price given is the estimated cost of a three-course meal with a half-bottle of reasonably priced wine.

Hilary Rubinstein is the editor of *The Good Hotel Guide*, published annually by the Consumers' Association/Hodder's. The 1983 edition is available price £7.50. The *Guide* would be glad to hear from readers who have recent first-hand experience of any unusually good hotels. Reports to *The Good Hotel Guide*, Freeport, London W11 4BR.

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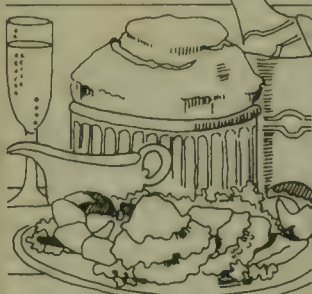
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le Soufflé

AT THE LONDON
INTER-CONTINENTAL
Chef: Peter Kromberg

Awarded a toque by Gault Millau and a star by Égon Ronay, Le Soufflé Restaurant at Hyde Park Corner is internationally acclaimed, largely through the reputation of its chef, Peter Kromberg, a founder member of the prestigious Club Nine, the informal group of top London chefs.



Kromberg goes to great lengths to obtain fresh, interesting ingredients and his cooking is light and innovative. His latest menu includes Grilled Veal Cutlet with Basil Butter, Sautéed Calf's Liver with Muscat Grapes, Lobster and Sweetbread Salad and Sautéed Scallops with Cream Endive. There is always a selection of original soufflés to choose from: try Smoked Salmon and Avocado, or Roquefort, Celery and Walnut.

The restaurant is stylishly decorated and there is a special set lunch at £12.50 which is particularly good value, as are the ten selected wines at £7.00 a bottle (the main wine list, as one would expect, is spectacular, ranging from 1945 Lafite and Latour at £220 a bottle through the vintages to some drinkable petits chateaux at more modest prices).

Le Carlton

AT THE BRITANNIA
Chef: Aristide Albasini

Le Carlton Restaurant at the Britannia is surprisingly small – only about a dozen tables – but reassuringly opulent: carpeted throughout, with lots of silver trolleys, chandeliers and so on.

The menu matches the ambience! Foie Gras de Strasbourg, Escalope de Veau aux Morilles (escalops of veal lightly sautéed in butter with a cream and sherry sauce garnished with morel mushrooms), Rognons de Veau Ile de France (sliced calves kidneys tossed in butter and cooked with double cream and mushrooms, served with artichoke hearts and finished with Madeira and Calvados), whilst specialties of the house include Coquilles St. Jacques à la Bouzy, (scallops served in their shells with white wine, brandy, double cream, parsley, tarragon, curry and a touch of tomato) and Quenelles de Brochet Franc-Comtoise (quenelles of pike coated with lobster butter).

The Carlton's set price lunch for £10.50 for two courses is understandably popular for business entertaining with executives from the Grosvenor Square area.

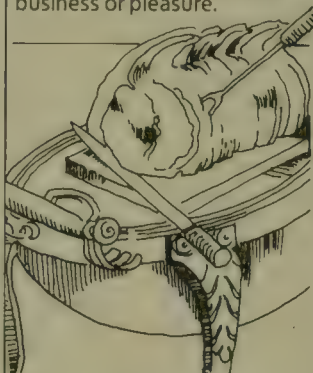


The Carlton do an amusing non-vintage champagne promotion which takes in Krug, Bollinger, Lanson, Moët and Lambert, whilst the wine list shows some respectable classified growths from the Medoc at prices that are not entirely out of court.

The Diplomat Restaurant

AT THE EUROPA
Chef: Michel Giquel

The first thing that strikes you as you enter the Diplomat is the spaciousness and comfort of the bar. Decorated in a relaxed country house style, including some of the deepest, armchairs to be found in London it's the perfect place to meet for business or pleasure.



The restaurant is equally relaxed and spacious, with plenty of room between tables. Specialties of the house include Carre d'agneau à la Moutarde (best end of lamb with seeded mustard from Meaux), Entrecôte aux Champignons Orientale (sirloin steak with port wine sauce, garnished with straw mushrooms), Scampi aux Pernod (cooked in pernod and cream sauce, served on a bed of rice with strips of leek, fennel and celery), and there is an extensive selection from the grill, including Chicken Maryland and the Europa's own mixed grill.

The Rhône wines on the Europa list deserve some attention: a beefy Crozes Hermitage for only £9.50, and a toothsome Côtes Rôtie from Bellicard at £12.50. They offer some pleasant Appellation Controlée regional French wines at even more reasonable prices.

Châteaubriand

AT THE MAY FAIR HOTEL
Chef: Terry Crews

The Châteaubriand Restaurant at the May Fair is truly magnificent: a warmly panelled group of individual salons and alcoves furnished with French hand-carved chairs in the manner of a Provençal château. Luncheon (in the region of £10 including starter, main course and coffee) includes Tranche de Gigot comme à Sarlat (pan fried leg of lamb, shallots and garlic served on a bed of crisp sautéed potatoes and topped with nut brown butter), Filet de Veau à la Creme de Poivrons rouge (served in pan juices of white wine, puree of peppers and cream) or a ragout of scampis with bean sprouts and mushrooms.



At dinner, Michel, the Châteaubriand manager, has some equally soignée suggestions: Salade d'homard Quimperloise, Escalope de saumon sauvage à la crème d'oseilles and Rosette d'agneau au beurre et romarin. Recommended red and white house wines are La Cour Pavillon from Bordeaux.

RÔTISSERIE NORMANDE

AT THE PORTMAN
Chef: André Billon

The menu at the Rôtisserie Normande has its origins in the classic disciplines of traditional French cooking, but prepared in the style of 'cuisine progressive' – lighter, less heavy dishes that make the most of the original flavour by using fresh ingredients.



On weekdays a special Executive Lunch menu is available, at £8.95, along with a selection of French Provincial Dishes in the evenings. The menu includes:

Aiguillette de Caille et Foie Gras à l'Huile de Truffe (breast of quail with goose livers and truffle oil), Soupe au Potiron (cream of pumpkin soup), Blanc de Turbot au Caviar et Saffran (filet of turbot with caviar and saffron), Perdreau aux Choux Verts (partridge braised with fresh cabbage), and Coeur de Boeuf Périgourdine Mariné au Fleurie (filet of beef marinated in Fleurie wine).

The wine list includes some very fine vintage burgundies from Joseph Drouhin, mostly Clos de Vougeot and Beaune Clos des Mouches, but there is also a good selection of more recent and thus more affordable burgundies and an interesting list of wines in half-bottles.

The restaurant is located in a light airy first floor situation with picture windows overlooking the trees in Portman Square.

INTER-CONTINENTAL HOTELS

INTER-CONTINENTAL
HYDE PARK CORNER

BRITANNIA
GROSVENOR SQUARE

EUROPA
GROSVENOR SQUARE

MAY FAIR
BERKELEY SQUARE

PORTMAN
PORTMAN SQUARE

BRIEFING

RESTAURANTS

ALEX FINER

A spot more ketchup, Sir Henry?



THE RESULT of the expense account is that lunch in the capital has now become quite inordinately expensive. Restaurateurs get away with outrageous bills—for indifferent meals, badly served, in cramped surroundings—simply because a customer who is not picking up a bill (and that includes the restaurant critic) rarely feels impelled to complain.

I am pleased to note a significant and positive development which is countering the abuse. Restaurants such as Interlude de Tabac and The Grange have long championed the cause of set menus and their influence has spread to a surprising quarter—the restaurants of some of the most expensive hotels in and around Park Lane. At the **Hilton Roof** restaurant, for instance, you can enjoy considerable comfort and breathtaking views while lunching from one of three set menus at £10.95, £13.85 or £15.75 inclusive of VAT and wine.

At **The Berkeley**, on the corner of Wilton Place and Knightsbridge, the three-course set lunch is £8.50 inclusive of VAT but exclusive of cover, wine and 15 per cent service. You await your guests in the handsome restaurant foyer with its walnut columns and silk wallpaper before moving through ornamental gates to the tables. The décor is in wisteria mauve and there are six large wall panels covered with crystal stars which, when illuminated from the back, are best described as wall chandeliers. It is a dramatic setting in which to enjoy a leisurely meal at well spaced tables.

The day's main courses on the set menu were half a roast duck à l'anglaise or médaillons de porc milanaise. There was a choice of vegetables, starter and dessert. If you wander on to the lengthy à la carte menu, you can be extravagant with oysters, foie gras or 1½ oz of caviar at £16. I enjoyed the lambs' kidneys and bacon at £4.50. They were grilled perfectly and served elegantly with matchstick potatoes and a sprig of watercress. My only criticism was the substitution, without explanation, of a 1979 Louis Latour Burgundy for the superior 1978 vintage on the wine list.

Ninety Park Lane is the gourmet restaurant of the Grosvenor House hotel, flagship of the Trusthouse Forte empire, and a great discovery. It has made a retrograde move in recently dropping its £13.50 set lunch but it remains a splendid venue for special occasions. If you depart from the £18.50 set menu, prices surge steeply upwards. In the interests of gastronomy, I duly did so.

Seated next to my companion on a luxurious banquette, I enjoyed a memorable meal. The room is decorated in shades of oyster with some fine furniture. There is white linen, crystal glass and Royal Worcester bone china with a pretty floral design, and a pianist at a grand piano.

The young English chef, Vaughan Archer, has managed to produce food more classically French than is easily found elsewhere in London. The mousseline of guinea fowl was garnished with peeled grapes and flavoured with cognac; freshly cooked game—hare, squab and partridge—was served in delicate and rare slices on a bed of corn salad with a walnut dressing. I chose the menu's main course of *mignon et rognons de veau* in a velouté sauce of fish stock, white wine, shallots and butter. I also enjoyed more than a morsel of my companion's médaillons of veal in a wild mushroom sauce containing both cèpes and chanterelles flown in from Paris. House wine starts at £8.50. There is a pleasing list of half-bottles for the lone diner and some magnificent 1961, 1966 and 1970 clarets. Anyone mindful of their waistline would choose from the selection of water ices to conclude. I trust that the hot hazelnut soufflé, with chocolate sauce and whipped cream, will still be there when I find some excuse to return.

□ **Hilton Roof**, Park Lane, W1 (493 8000). Daily noon-3pm, 7.30pm-midnight. cc All. □ **The Berkeley**, Wilton Pl, SW1 (235 6000). Daily 12.30-2.30pm, 7-10.30pm. cc A, Bc. □ **Ninety Park Lane**, Grosvenor House, Park Lane, W1 (499 6363). Mon-Fri 12.30-3.30pm, 7.30-11.15pm, Sat 7.30-11.30pm. cc All.

GOOD EATING GUIDE

A changing selection of *ILN* recommended restaurants appears each month. Estimated prices are based on the average cost of a meal for two, including a bottle of house wine. The symbol £ indicates up to £20; ££ £20-£30; £££ above £30.

Information about the time of last orders and credit cards has been provided by the restaurants. AmEx = American Express; DC = Diner's Club; A = Access (Master Charge) and Bc = Barclaycard (Visa). Where all four main cards are accepted this is indicated as cc All.

Chez Solange

35 Cranbourn St, WC2 (836 0542). Mon-Sat noon-3.15pm, 5.30pm-12.15am.

Sophisticated French food from the Rochons after 23 years in business, a stone's throw from Leicester Square. Live piano music in the evenings. cc All ££

Dar Sor Stefano

16a Endell St, WC2 (836 7165). Mon-Fri noon-3pm, Mon-Sat 6-11.30pm.

Cosy, friendly Italian restaurant with shiny milk churns in the windows & decorated plates on the walls. Seafood pasta is good, copious & very fishy. cc A, AmEx ££

Dumpling Inn

15a Gerrard St, W1 (437 2567). Mon-Fri noon-2.30pm, 5.30pm-midnight, Sat, Sun noon-11.45pm.

The dumplings certainly are in, pork & beef especially. Excellent Peking duck, & toffee apples. Peking cuisine. cc AmEx, Bc, DC ££

L'Escargot

48 Greek St, W1 (437 2679). Mon-Sat 12.15-2.30pm, 6.30-10.45pm.

Fine linen & décor & elegantly written menu. The food is good & the speciality is a long list of Californian wines. Also a brasserie menu for pre- & post-theatre dining. cc All £££

The Four Seasons

Inn on the Park, Hamilton Pl, W1 (499 0888). Daily noon-3pm, 6-11pm.

The restaurant reaches high culinary standards under Edouard Hani's direction in the kitchens. Four-course set lunch at £11.50 & excellent five-course all-inclusive dinner at £19.50. cc All £££

Gay Hussar

2 Greek St, W1 (437 0973). Mon-Sat 12.30-2.30pm, 5.30-11.30pm.

Small, lively Hungarian restaurant. Hearty appetites an advantage, as well as a readiness to experiment with such exotic dishes as iced cherry soup & stuffed cabbage with dumplings. cc None ££

The Khyber

56 Westbourne Grove, W2 (727 4385). Daily noon-3pm, 6pm-midnight.

Well spiced Indian food, served quickly & courteously. Bright surroundings & scent of incense. cc All £

Magno's Brasserie

65a Long Acre, WC2 (836 6077). Mon-Fri noon-2.30pm, Mon-Sat 6-11.30pm.

Popular lunchtime haunt with daily blackboard specials surviving heavy competition from similar establishments in the area. cc All ££

Ménage à Trois

15 Beauchamp Pl, SW3 (589 4252). Mon-Sat 11.30am-2.30pm, 5.30pm-12.15am.

Artfully mirrored, slightly cramped Knightsbridge basement with cocktails & piano. Menu composed of nouvelle cuisine starters. cc All £££

Palookaville

13a James St, WC2 (240 5857). Mon-Sat noon-3pm, 5.30pm-12.15am.

Jazz restaurant & wine bar with a licence until 1.30am. Lots of style, exotic menu. Don't miss kiwi & passion fruit sorbets. cc All ££

Poons

4 Leicester St, WC2 (437 1528). Mon-Sat noon-11.30pm.

Chinese food served briskly & cheerfully. Outstanding value in set meals (a menu for two, with green tea, costs only £4 a head). cc None £

Le Suquet

104 Draycott Ave, SW3 (581 1785). Wed-Sun 12.30-3pm, Tues-Sun 7.30-11pm.

Indulge yourself in the sumptuous plateau de fruits de mer when your party feels pangs for seafood. Meat is available but fish is the reason to come. cc AmEx £££

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BRIEFING

OUT OF TOWN

ANGELA BIRD

THE NATIONAL TRUST is opening the Home Farm at Wimpole Hall in Cambridgeshire on April 2, in the grounds of the spectacular mansion which is the largest house in the county. The Home Farm was designed by Sir John Soane in 1794 for the third Earl of Hardwicke, an agricultural pioneer of his time, and with its buildings re-thatched it is now run as a live-stock unit. It employs as far as is practicable the farming methods of 200 years ago and has a flock of Clun sheep and herds of Longhorn and British White cattle. Details of opening times appear in the listings.

□ Among the Pride of the Clyde events in Glasgow, a flat in a typical Victorian tenement house is to be opened on April 25. The National Trust for Scotland was recently able to buy the first-floor flat which had remained practically unchanged since the 1920s, with original box beds, closed kitchen range, furniture and ephemera of the family who lived there for more than 50 years. The original gas lighting (superseded by electricity only in the 1960s) has been restored, and visitors will have a fine view of the city from the flat's windows. Admission details in listings.

□ A new exhibition by Madame Tussaud's opens at Windsor and Eton railway station on April 2. Called "Royalty and Railways", it centres round Queen Victoria's Diamond Jubilee of 1897, and the 45-minute visit aims to show Britain's position as a world power during the Queen's reign. Her waiting-room and train have been restored to their original splendour, with bunting and decorations to welcome the "royal" visitor.

Apr 1, 10.30am-2.30pm. **British Marbles Championships.** The culmination of the Lent marbles season with six-man teams competing on a special sand-covered concrete circle. Greyhound Hotel, Tinsley Green, nr Crawley, W Sussex.



Royalty & Railways: April 2 at Windsor.

Apr 2. **Royalty & Railways.** (See intro.) Windsor & Eton Railway Station, Windsor, Berks. Daily 9.30am-5.30pm. £1.85, children £1.

Apr 2. **Wimpole Home Farm.** (See intro.) Wimpole Hall, nr Cambridge. Sat-Thurs 11am-5.30pm. Farm £1, children 50p; house £1.50, 75p.

Apr 3, 4, 11am-6pm. **Antiques Fair.** A rare chance to visit one of Henry VIII's royal residences, built as a monastery in 1283. Ashridge House, nr Berkhamsted, Herts. £1, OAPs & children 50p.

Apr 4, 2pm. **Flying Display.** First informal show of the season for the planes of the Shuttleworth Collection. Old Warden Aerodrome, nr Biggleswade, Beds. £1, OAPs & children 50p, car parking £1.

Apr 8-10. **Cornwall Boat Show.** The 70 foot ketch *Falmouth Packet* is due to arrive with the tide on the afternoon of the first day. New & second-hand boats on sale, many of which can be demonstrated on the water. Sunny Corner, Truro, Cornwall. Fri 11am-8.30pm, Sat 10.30am-8pm, Sun 10.30am-6pm. £1, OAPs & children 50p.

Apr 9, 10am. **Boys' Brigade Locomotive Naming.** As part of its centenary celebrations, Sir David McNee will name a railway engine after the Boys' Brigade. The class 86 locomotive is to haul the Royal Scot leaving Glasgow Central at 10.10am, arriving at London Euston at 3.22pm.

Apr 23, 11.15am. **Shakespeare's Birthday Celebrations.** Flags of the nations are unfurled, followed by a procession through the town to Shakespeare's Birthplace & Holy Trinity Church. Programme of associated events from the Shakespeare Centre, Stratford-upon-Avon, Warwicks (0789 204016).

Apr 25. **Glasgow Victorian Tenement House.** (See intro.) 145 Buccleuch St, Garnethill, Glasgow. Mon-Fri, Sun 2-5pm, Sat 10am-5pm. Admission

by pre-booked ticket only from National Trust for Scotland, 104 West George St, Glasgow 2 (041-332 7277). 80p, children 40p.

Apr 29-May 7. **Lincoln Festival.** Events include Alan Brownjohn reading poetry, folk music, rock, jazz, blues, ceilidh, exhibition of teapots. Various venues in Lincoln. Details from T. Sutton, Keyworth Cottage, Westgate, Lincoln (0522 42453).

Apr 30, 7.30pm. **Lauderdale House Chamber Choir.** conductor Howard. Recital of choral music from William Byrd to the 20th century, in a 16th-century country house. Lacock Abbey, nr Chippenham, Wilts (024 973 227). £2.

Apr 30-May 2. **Leeds Mystery Plays & Renaissance Festival.** First street performance of the Chester cycle for over 400 years, with a full-scale pageant performance on wagons pulled by local people, a Tudor fair, traders & entertainers. Leeds, W Yorks. Sat 10am-4pm, Sun, Mon 1-6pm. (Box office 0532 431751, ext 7187).

GARDENS

Bicton Park. Magnolias, rhododendrons, American garden pinetum, 18th-century Italian gardens designed by Le Nôtre, conservatories, adventure playground & a woodland railway. Apr 23, flower arranging competition on the theme of St George & the Dragon. Bicton Park, E Budleigh, Devon. Apr 1-Oct 31, daily 10am-6pm. £1.95, OAPs £1.65, children £1.35 includes admission to countryside museum & Hall of Transport.

Boughton House. Open day in aid of the National Gardens Scheme. Avenues, lakes, greenhouses, & a large walled vegetable garden. Also the Dower House with spring flowers, bulbs & a wide variety of trees, shrubs & hardy plants. Geddington, nr Kettering, Northants. Apr 17, 2-6pm. 50p.

Hackwood Park. Cherry blossom & carpets of bluebells in a delightful woodland garden. Home-made teas, jam, honey & sometimes goat produce. Nr Basingstoke, Hants. Apr 10, 1.30-5.30pm. 50p, children 20p.

Leonardslee. Valley garden with camellias, magnolias, rhododendrons & azaleas; lakes & streams. Lower Beeding, nr Horsham, W Sussex. Apr 23-June 12, Wed, Thurs, Sat, Sun, bank holiday Mondays 10am-6pm. £1.50, children 50p.

ROYALTY

Apr 10, 10.30am. **The Queen & the Duke of Edinburgh** attend matins. Windsor Parish Church, Windsor, Berks.

Apr 14, 11am. **The Queen, the Duke of Edinburgh, the Queen Mother & Princess Margaret** attend a Service for the Royal Victorian Order. St George's Chapel, Windsor.

Apr 19. **Princess Margaret.** President of the National Society for the Prevention of Cruelty to Children, attends the centenary meeting of the Liverpool Branch. Town Hall, Liverpool.


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